

THE NEW YORK DRAMATIC MIRROR

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MADAME REJANE

COLONEL SINN'S NEW THEATRE.

Colonel Sinn's new Montauk Theatre in Brooklyn promises to be, from a theatrical point of view, one of the model theatres of America. He relinquishes his present theatre in July, keeping march with the rapid progress of the City of Churches, and moves into the very heart of the great retail centre.

The site of the new theatre, upon which work is rapidly progressing, is on Fulton Street, below Flatbush Avenue, and in the midst of the mammoth retail stores. The new house is being constructed at a cost of nearly half a million of dollars and will be equipped with all modern conveniences for the comfort of the actors as well as for the public. The new house has a frontage on Fulton Street of 44 feet and on De Kalb Avenue of 85 feet, and a total depth of 275 feet.

The architects are J. B. McElfatrick and Sons, who have drawn the plans of all the principal theatres of this country, and they have had *carte blanche* to make it the handsomest theatre in America, regardless of cost. On the Fulton Street front there will be a grand arcade entrance to the theatre, with marble mosaic floors and onyx wainscoting. This leads to a lobby, to the right of which is the box-office and manager's office. Four handsome stained glass doors open upon the auditorium. The tints of the latter will be in creams, pink and gold. The stage will be 50 feet deep, 75 feet wide, and 75 feet high. The dressing-rooms, all of which will be large, are in another building, yet immediately off the stage. The entire structure will be fire-proof from cellar to roof.

There are only two managers in the United States who have had a more extended experience than Colonel Sinn. For the thirty-four years that he has been a manager he has played every prominent attraction in the country. His name in Brooklyn is synonymous with all that is good in the theatrical world, and his liberality in contracts is proverbial. He has had the confidence of the Brooklyn public for nearly a quarter of a century. He demonstrates great enterprise in keeping up the march of progress and moving further up town, for Brooklyn growth even out-rides some of the bustling Western cities which have sprung up almost in a night.

All of the prominent stars that have played with the Messrs. Sinn will follow them to the new house, in addition to the large number that were unable to make a date with them on account of the smallness of their stage and house. A great deal of time has already been booked for the Montauk. While it will have a seating capacity of over 1,750, it will not be "barny" in the least degree. The audience will be close to the stage and the builders and decorators will keep one feature in their mind's eye during their work: namely, to make it cosy and comfortable.

JOHN HARE WILL PROBABLY COME.

Charles J. H. Helmsley, an English manager and formerly lessee of the London Avenue Theatre, arrived here on the *Majestic*, and is staying at the Gilbey House. To a *Mirror* man on Saturday Mr. Helmsley said:

"I came over as Mr. Hare's representative to see how the land lay for a tour of this country and Canada next season. Mr. Hare has been anxious to come to America for a long time. So many English actors have done well over here that he does not see why he should not. Since I landed I have canvassed the ground pretty thoroughly, and have cabled to Mr. Hare that the outlook is most encouraging. That, I think, will decide him.

"The tour will begin, I expect, in December and last till May, when Mr. Hare will go to Australia. Of course, I shall make no arrangements about securing time, etc., until I get his cable in reply.

"If he does come, the tour will be under the management of Clarence Fleming and myself. He will bring over his own company, and will appear in a repertoire, but what plays he will decide to do, I do not know as yet. He may open in *A Pair of Spectacles*, which was one of his greatest London successes, and he may do *Caste*, in which he would play *Eccles*; and *School*, as well as some new plays."

Mr. Helmsley expects to return to Europe tomorrow (Wednesday) on the *Majestic*.

FUNERAL OF EDWARD D. HARRIGAN.

The funeral of Edward D. Harrigan, eldest son of Edward Harrigan, took place last Tuesday from the Church of the Blessed Sacrament. The Rev. Father Taylor, pastor, celebrated the requiem mass, assisted by the Rev. Fathers C. P. Murphy and D. H. O'Dwyer. Schmidt's requiem was sung by a quartette, and at the close of the service Alicia T. Austin, the organist, played the ballad "Kitty Wells," which had been a favorite with the deceased. Interment was in Calvary Cemetery. Among those present at the funeral were: A. M. Palmer, Mart Hanley, Andrew McCormick, Antonio Pastor, Mrs. Pastor, Mrs. Annie Veamans, Mr. Moller, David Braham, Hattie Moore, Joseph Sparks, Mrs. Sparks, Georgie Merritt, Jessie Wyatt, Harry Fisher, Harry Wright, John Wild, Frank Dodge, Harry Braham, and others.

AN INSANE FREAK.

A concert in Frech's Casino, West Hoboken, last Tuesday night, had a sensational close. E. J. Conod, a blind pianist, was the chief performer, and it was arranged that a dance should follow the concert. After an overture had been played by the orchestra, Conod began playing a piano solo. In a few moments he began thumping the piano crazily, and suddenly he jumped up and began to curse the audience, many of whom fled in fright. The curtain was rung down, and Conod was with difficulty put under restraint. He was taken to a police station and held for examination as to his sanity.

JULIA MARLOWE'S SUIT.

The papers in the suit of Julia Marlowe against the Indianapolis *Journal* have been served. The suit is for \$25,000 damages for alleged libellous article. The article complained of was as follows: "Mrs. Taber's supporting company has ever been selected with a view to misleading the public. Her talents shine, by contrast, with a few only fair and a great number of absolutely poor people. The bulk of them has been playing 'My-lord-the-carriage-waits' parts in first-class companies for years. The real truth is Mrs. Taber has been trifling with the good-will of the public and her friends."

THE GOVERNMENT STEPS IN.

In the sundry civil bill reported to the United States Senate last week, Senator Gray's amendment to acquire the Blaine property in Lafayette Square, Washington, for government purposes was added, and an appropriation of \$150,000 was made therefor. This practically ends John W. Albough's prospects for a theatre in Lafayette Square, as the property referred to is that of which he recently acquired a lease.

VERY COLD CASH.

An account has been forwarded to THE MIRROR of a novel experience that the Primrose and West company are reported to have undergone recently at Wheeling, W. Va.

After each performance it is customary for the treasurer of the company to deposit his money satchel in the safe of the hotel. It had been arranged for the company to leave Wheeling at three o'clock A. M. in order to connect at Wheeling Junction with a train bound for Altoona, Pa.

After all the company had been aroused from their slumbers, John T. West, the treasurer, asked the clerk for his satchel. The clerk, who appeared to be under the influence of some potent that has a strong relationship to John Barleycorn, was unable to give a coherent reply.

In consequence of a consultation between Messrs. Primrose and West, Mr. Garland, the business manager, woke up the proprietor, who set to work to find the combination of the safe. After various fruitless attempts the disgusted Boniface declared that "Show folks were a nuisance," and told Messrs. Primrose and West that they'd have to find the combination themselves.

Mr. Garland then tried his hand at opening the safe under directions from the proprietor. There was only a quarter of an hour left before train time. Finally, to the delight of the assembled company, the safe flew open, but alas! there was no satchel in it after all. A search was at once instituted in every corner of the hotel office. The excitement was at fever heat, when with only five minutes left to catch the train, the cherished satchel was found in the ice-box in the bar-room, firmly frozen between two huge cakes of ice.

The company caught the train, and the clerk probably caught it from the proprietor as soon as he had recovered from the effects of his sleeping potion.

THE WAR OF WEALTH.

The War of Wealth, the new play by Charles T. Dazey, that Jacob Litt is presenting this week at the Chestnut Street Theatre of Philadelphia, deals with incidents of commercial and amatory interest.

A young American, of independent means, falls in love with the daughter of Robert Warfield, an American banker. An unscrupulous trust precipitates an unsuccessful attack by the workmen on the works of the Air Line Company, of which Warfield is president.

Subsequently Sanford Farley, the junior partner in the banking concern, prompted by promises of fabulous profits, aids the trust representative to incite a run on the bank during Warfield's absence. Farley professes affection for Mrs. Dudley, a business-like American widow, who in turn is secretly in love with the young and loyal cashier of the bank. Mrs. Dudley draws from Farley the information regarding the impending run on the bank, and immediately imparts this information to the cashier, who loses no time in communicating with Warfield.

The widow and the cashier leave a fashionable Fifth Avenue gathering at midnight to examine the condition of the bank's securities. When day breaks they have ascertained that the securities have been tampered with, and ruin seems inevitable when in an ensuing scene the bank is besieged by a mob of excited customers all clamoring to withdraw whatever money they have on deposit.

At the critical moment, when the money in the vaults is almost exhausted, a genuine express wagon drawn by a team of spirited horses dashes on the scene. The express wagon contains half a million in gold coin, which saves the banking firm from closing its doors.

The amatory episodes naturally culminate in a happy denouement, while villainy as usual makes a sneaking exit.

A MOTHER COMPLAINS.

Dell Douglas, writing to THE MIRROR from Chicago, complains of Frank Curtis, manager of Julia Stuart. "Two weeks ago," says she, "my baby, three years old, accompanied by her grandmother, left Chicago with Mr. Curtis. When I consented to let the child go I told him that she could be out but two weeks, on account of other arrangements already made.

"He promised me," she continues, "that he would gladly pay her way home from Louisville, Ky. He repeated this assurance. The child played the two weeks, never missing a performance, but no salary was forthcoming. Mr. Curtis kept promising to pay at the next stand, and the grandmother not having the money to return, went on, hoping and believing he would keep his word. After the last performance, on the last Saturday night, an urgent request was made for only railroad fare home, but this was refused, and she was told that she must help herself as best she could.

"In Louisville the grandmother was very ill. Neither Mr. Curtis nor his wife, Miss Stuart, had had the courtesy to give her any attention whatever, except sending for a physician at her request, though they were occupying an expensive suite of rooms on the same floor of the hotel. Mr. Curtis did not pay salary, hotel bill, doctor's bill, or the fare home. After the last refusal, on Saturday night, the grandmother, feeling that it was imperative that she should get home with the child, and being still ill, pawned her watch for the amount necessary to pay the hotel bill, the doctor's bill, and the railroad fare to Chicago."

FUNERAL OF PRINCESS PAULINA.

Funeral services were held last Tuesday in the Church of St. Vincent de Paul, West Twenty-third Street, over the remains of Princess Paulina. Many attended the ceremony. The uniformed boy ushers of Proctor's Theatre acted as bearers. The casket was of cedar, covered with blue silk plush and lined with blue satin. The body was attired in a blue satin reception-dress that had been worn by the Princess on the stage. Rev. Father Smith solemnized the requiem mass. The casket was opened and the audience viewed the remains, which were afterwards placed in a hermetically sealed box and shipped to Holland on the *Westernland* on Wednesday, for burial in Ossendrecht. The Princess's sister and brother, who accompanied her to this country, returned with the body.

A REALISTIC COMBAT.

Captain Charles Walsh, the expert broadswordsmen, who engages in a combat on horseback with Joseph H. Grismer in the third act of *Humanity*, met with an accident during the performance at the Fourteenth Street Theatre last Tuesday evening. His horse slipped during the combat and Mr. Grismer's sword, instead of striking a pad on his antagonist's shoulder, struck Captain Walsh on the head, cutting a gash in his forehead and partially stunning him. Captain Walsh had recovered sufficiently to undertake the combat as usual the following evening.

HERE AND THERE.

In one of the dramas now current in New York the heroine and her father spend a good share of one act in telling how much they love each other. One evening last week, just as the father said "I love you" to the girl for about the sixteenth time, a young man in the audience convulsed those in his vicinity by exclaiming audibly, "Why shouldn't he?"

Boston is always doing something to amuse us. Now they are calling our own Ada "Madame Rehan."

It is remarkable to what an extent the enthusiasm of some managers and press agents may lead them. A young English actress now playing in this country is exploited out of town as "the best English actress that ever visited America." I presume Ellen Terry isn't worth mentioning.

Frostburg: What a place to produce a new play!

The following story is told of a well-known manager, who has to bear the brunt of a great many malapropisms: The manager once had at his theatre a player who had the misfortune to be somewhat deaf. The two were dining together, and as the waiter who attended them inquired softly, "Soup, sir?" there was no reply. In a louder voice he asked, "Soup, sir?" Still no answer. A third time came the query, "Soup, sir?" To this the manager, in angry tones, is said to have answered, "No, not supe; opera singer!"

I have discovered a man who has not read "Trilby." He is blind and lives in Philadelphia.

What a charming exponent of simple, unaffected girlhood is Jessie Busley! I have seen no one who equals her in this respect, and her laugh alone is delicious. Her first hit was in *The New Boy*; now she plays Agnes Miller's part in *The Fatal Card*.

Nat Goodwin's pajamas have made a hit in Boston. He wears them in *A Gilded Fool*, and the audiences are so delighted, says the *Post*, that they wish he would remain longer on the stage while thus attired.

The mistakes of composers are sometimes ludicrous in the extreme. The published statement recently that John Drew is appearing in *The Barber Shop* reminds me of three funny errors: I wrote of Francis Wilson; it appeared "Francis Hilson." Under the same treatment Aronson became "Azouzou," and Rob Roy was lost in "Robert Ray."

Would you believe it? There are five companies on the road playing *Uncle Tom's Cabin*, to say nothing of the small repertoire companies that occasionally give this perennial play.

One of our dailies last week contained an item to the effect that a prominent manager had gone to a Southern Winter resort to read a trunk full of plays. Another paper said that he went for recreation. Somebody made a mistake.

In front of the MIRROR office the other afternoon a young man who had imbibed too freely was discovered just as he was being helped into a cab by some friend.

The Correspondence Editor looked at him and solemnly remarked: "The sequel to *Ten Nights in a Bar-room*."

"Perhaps *The Fatal Card* has something to do with it," observed the flippant reporter.

"Better call The Police Patrol," said the office boy.

"Have more Humanity," came from the Exchange Reader.

"He needs A Turkish Bath," ventured one of the literati.

"Isn't he a Fast Man?"

But here we rose in a body and annihilated the speaker, and the rest was silence.

THE OBSERVER.

UNDER THE BLACK FLAG.

J. W. Callicotte and Nannie Callicotte are pirating *My Partner and Woman Against Woman* in Texas. Terry and Noble, managers of the Mineola Opera House, Mineola, in that State, recently refused to entertain a proposition from Callicotte for a date, and write to THE MIRROR: "Enclosed please find letter and programmes, which will explain themselves. This is only one of many such letters we receive from people playing under the black flag. We are very much pleased to note that the American Dramatists Club are getting up a list of the owners of plays. It will aid the managers in small towns to protect the owners. This is a long-felt want and a good thing. 'Push it along.' We try to give our people the best, and play only one attraction a week. It is very embarrassing to book a good company and afterward find that their play has been pirated by some fly-by-night attraction, and it also hurts the business and reputation of our house."

John A. Preston, manager of the Howard stock company, sends to THE MIRROR the bills of a company going variously under the names of the Metropolitan Comedy company and the Chicago Comedy company, which is not only pirating *Forgiven*, on which Mr. Preston is paying royalty, but also appearing in *Shadows of a Great City*, *Only a Farmer's Daughter*, *Ole Olson*, and quite appropriately, *The Black Flag*.

George K. Spoor, manager of the Grand Opera House, Waukegan, Ill., is one of the Western managers who decline to treat with piratical companies. He recently refused a date to the Moore and Livingston organization.

Rockwell's People's Theatre company are pirating E. A. Locke's *Life Guard*, and representing that Joseph J. Dowling is their star.

A NEW CHICAGO ENTERPRISE.

Ringling Brothers, the circus managers, have secured control of Tattersall's Buildings, at the corner of Sixteenth and State Streets, Chicago, and purpose to turn the place into an exhibition building like the Madison Square Garden. There will be an immense hippodrome. The first exhibition will take place on April 6.

BEERBOHM TREE IS SATISFIED.

"I am more than satisfied with the result of my first New York engagement," said Beerbohm Tree on Saturday as he was making up for *Hamlet*. "My tour promises to be a big pecuniary success. On my return engagement, I shall produce Ibsen's *Enemy of the People*. It was not practicable to do so this time."

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

GOSSIP OF THE TOWN.



The above is an excellent likeness of Herbert E. Sears, who is now playing the juvenile part in *The Tornado*. Mr. Sears is a dashing young actor, who has youth, a fine presence, an excellent voice, and distinguished manners. He has had a varied experience in different companies. Last season he was with John Dillon. Quite recently, he made a distinct hit in Brooklyn at the Star in the leading part in *The Tornado*.

Howard Wall has been engaged as business representative of Harbury and Flockton's Flying Dutchman.

A Baggage Check, according to W. S. Butterfield, business manager, opened in Philadelphia at the Empire, last week, to standing room.

Milton Aborn telegraphed from Williamsport, Pa., last week, that the Bijou Opera company opened in that city to a packed house, and that the advance sale was big for the week.

V. M. de Silke has been engaged to play the part of Antony in the coming production of *Trilby*.

Eleanor Barry has signed with W. H. Crane for next season, to play leading roles.

The one hundred and fiftieth performance of *Rob Roy* will be souvenired at the Herald Square Theatre on Wednesday evening.

Dan Burke plays the part of Granville Bright in *The Major*, formerly played by Edward D. Harrigan.

Ada Gray will rest during Lent and resume her tour on April 15, playing until the first week in June, after which she will sail for England.

George H. Ketcham has engaged Lee M. Boda of Columbus, O., as active manager of the Valentine Opera House, Toledo.

The mother of Elaine Eilson recently died in Louisville, and Miss Eilson temporarily retired from the cast of *The Amazons* in consequence.

Music Hall, Buffalo, had a narrow escape from destruction by fire last week Monday. The auditorium proper was not damaged, but flames that started in the third story destroyed the library annex. The loss is estimated at nearly \$50,000. Ten years ago the original Music Hall was burned and two men lost their lives. The present building cost \$300,000.

Owen Ferree, who has been business manager of Von Yonson all season, has been transferred by Manager Jacob Litt to In (Old Kentucky, of which he is acting manager and treasurer.

Jerry Herzell writes to THE MIRROR complaining that some time ago he sent C. S. Sullivan, at the latter's request, a copy of his play *Justice at Last*, but has since been unable to either negotiate with Sullivan or secure the return of his manuscript. Mr. Herzell encloses a letter from Sullivan dated at Easton, Pa., asking for the manuscript. Sullivan is manager for Lola Stuart.

J. R. Smith recently withdrew from William Collier's company and rejoined A Trip to Chinatown.

Manager John W. Dunne has re-engaged Florence Hamilton for leads in the Patti Rosa company.

Cissie Loftus sang and gave imitations at an entertainment in the Hotel Renaissance last week for the benefit of day nurseries.

Lulu Muller, who is with Rosabel Morrison's Faust company, played *Martha* at an hour's notice at Grand Island, Neb., and is said to have scored a hit.

Julie Walters will produce his new play, *A Money Order*, by Seymour S. Tibbals, in Grand Rapids, Mich., in March. It is said that the piece has already been tried with success in several one-night stands.

Josephine Allen is complimented by the Philadelphia papers for her work in *The Birth of Venus*, in which she has her first part.

The Twelfth Night Club last week entertained Mr. and Mrs. Beerbohm Tree.

Lloyd Daubigny has resigned as a member of Augustin Daly's company, of which he has been a member for several seasons, to adopt singing roles with the Metropolitan Opera company. He is a tenor, and it is said that he will make his debut as Tonio in *Pagliacci* during the tour of that organization.

Mabel Bert (Mrs. Forrest Robinson) has been engaged to play Mrs. General Haverhill in Charles Frohman's *Shenandoah* company at the Columbia Theatre, Boston, this week, and will continue in the part the rest of the season.

A performance of *The Fatal Card* will be given on March 7 for the benefit of the Flower Free Surgical Hospital.

Manager Jacob Litt now has more than two hundred actors in his employ, seventeen traveling representatives on his business staff, and two hundred and five other employees. Taking the ratio that three persons are dependent upon every employed adult, there are more than twelve hundred people obtaining a livelihood through Mr. Litt's interests.

The business in the New York theatres on Washington's Birthday and evening was unusually large.

Queenie Vassar Lynch has retired temporarily from Mr. Harrigan's company on account of illness.

Walter D. Botto was confined to his bed last week, suffering from nervous prostration.

Frank Worthing, of Daly's company, has been ill from a severe attack of tonsillitis.

AT THE THEATRES.

Daly's.—The Two Gentlemen of Verona.

Comedy by William Shakespeare; arranged by Augustin Daly to be given in four acts. Produced Feb. 25.

The Duke of Milan George Clarke
 Proteus Frank Worthing
 Valentine John Craig
 Sir Thurio Sidney Herbert
 Sir Eglamour Gerald Maxwell
 Antonio Campbell Gollan
 Panthino Charles Leclercq
 Launce James Lewis
 Speed Herbert Gresham
 Host Tyrone Power
 Sylvia Maxine Elliot
 Lucetta Sybil Carlisle
 Lucetta Miss Mallon
 Julia Ada Rehan

The deferred revival of *The Two Gentlemen of Verona* took place at Daly's Theatre last evening before a fashionable first-night assemblage.

According to the programme it is half a century since the comedy was presented in New York. Mr. Daly has rearranged the scenes so that the performance can be given in four acts.

The production proved of high artistic merit both from a scenic and histrionic standpoint. The scenery was greatly admired, as were also the sumptuous and tasteful costumes. The scenic settings comprised A Public Place in Verona, Julia's Garden, A Street in Verona, The Duke's Palace, A Street in Milan, An Open Court in the Duke's Palace and A Forest near Milan. In the second act "On a Day" from *The Passionate Pilgrim* by Sir Henry Bishop was sung by a chorus of well-trained singers.

In the third act Mr. Daly introduced "The Merry Good Year," from Henry IV., consisting of a solo, chorus and medley dance that was exceedingly charming and delightfully interpreted. In the course of the act Mr. Daly also introduced a serenade, "Who is Sylvia," composed by Leveridge, and a barcarole, "Good Night, Good Rest," taken from the Sonnets and composed by Sir Henry Bishop. "Monarch of the Vine," another composition of Sir Henry Bishop's, and taken from Antony and Cleopatra, was sung by a double quartette of male voices in the last act.

Ada Rehan offered a poetical and picturesque personation of Julia. George Clarke was dignified and effective as the Duke of Milan. Frank Worthing as Proteus, and John Craig as Valentine, were spirited but too declamatory lovers. Shakespeare is partly to blame for the declamatory phase of their amatory scenes.

Sidney Herbert was capital as Sir Thurio, James Lewis gave a delightfully comic character sketch of Launce, and Herbert Gresham was fairly amusing as Speed. Campbell Gollan as Antonio, Charles Leclercq as Panthino, and Tyrone Power as the Host all acquitted themselves with artistic credit.

Maxine Elliot, who possesses both beauty and intelligence, gave an acceptable portrayal of Sylvia. Miss Elliot's histrionic work would gain in merit if she were to rid herself of undue self-consciousness. Sybil Carlisle and Miss Mallon were competent in minor roles.

In conclusion, let it be said that Augustin Daly's revival of *The Two Gentlemen of Verona* adds greatly to his dramatic laurels. He is one of the few managers left in this country who do not allow the box-office to dominate entirely in the management of their theatres, and who are willing now and then to make a production for the sake of art alone.

Bijou.—Madelaine; or, The Magic Kiss.

Comic opera by Stanislaus Stange and Julian Edwards. Produced Feb. 25.

The Baron de Grimm Aubrey Boucicault
 Dr. Gourmet George C. Boniface, Jr.
 Frederi Ribreau J. K. Murray
 Frederi H. M. Ravenscroft
 Jules Henry A. Stanley
 Mary Doodle Marie Dressler
 Margot Hilda Hollins
 Vivette Naud Hollins
 Madelaine Camille D'Arville

A fair-sized audience greeted Camille D'Arville on her first metropolitan appearance as a star at the Bijou last evening, in *Madelaine, or the Magic Kiss*.

The story of the opera was published in THE MIRROR at the time of its first production, but will be epitomized.

The incidents of the first act occur in the park of Baron de Grimm's castle in Normandy in the year 1794. There is a fête in progress to celebrate the one hundredth birthday of the Baron. The assembled villagers listen to a recital of the legend according to which the tenth Baron, if he shall live to be a hundred years old, and be kissed before noon on his birthday by a maiden who had never indulged in any sort of osculation from masculine lips, he will regain his youth at the rate of twenty-five years per kiss. It is stipulated that the first kiss be one of betrothal.

Madelaine, the Baron's ward, has promised her aged guardian not to osculate till noon on his hundredth birthday, and then to give him her first kiss. She has faithfully kept her promise, and is waiting anxiously to ascertain why the Baron has exacted it, as she is very much in love with a young artist. Madelaine eventually is made acquainted with the legend, and owing to the supposed faithlessness of the young artist, she consents to marry the Baron, who on receiving the first kiss becomes seventy-five.

At the end of the second act the Baron has evolved into a handsome young man of twenty-five, and his bride has fallen deeply in love with him. Madelaine is about to bestow a fourth kiss, when it suddenly dawns on the young couple that such proceeding might annihilate the Baron. Ultimately, by a close comic opera examination of the legend, it is discovered that all osculatory magic ends with the third kiss, and Madelaine and her Baron, of course, indulge in a vocal outburst and kisses galore just before the final curtain.

Miss D'Arville has been seen to better advantage than in *Madelaine*, but she makes much of the part by her somewhat peculiar dramatic methods, and sings the music charmingly. Her clear, strong voice is admirably suited to the music supplied by Mr. Edwards.

Like so many other comic operas the score of *Madelaine* is far superior to the libretto. In this instance the book, although novel, is not particularly interesting, and the fun is sadly lacking.

The music is generally excellent—sweet, sympathetic, and remarkably strong in the concerted numbers and finales. There are several pretty solos and catchy choruses. It is the sort of music that is termed popular, and yet has a decided value of its own.

Aubrey Boucicault exhibited some clever phases of make-up and acted and sang well. George C. Boniface, Jr., and H. M. Ravenscroft contributed the fun of the evening, extracting as much as was possible from their parts.

Marie Dressler as a sextuplet widow made quite a hit, and acted with much vim.

J. K. Murray's exquisite voice was heard to great advantage, and was warmly applauded. Maud and Hilda Hollins had little to do but look pretty, and they were equal to the task.

Fifth Avenue.—His Wife's Father.

Comedy in four acts by Martha Morton. Produced Feb. 25.

Buchanan Billings William H. Crane
 Frank Hamilton Orrin Johnson
 Maynard Langdon George F. De Vere
 Ferdinand Langdon Joseph Wheelock, Jr.
 Nell Billings Anne O'Neill
 Aunt Eliza Kate Denin Wilson
 Miss Canary Ffolliott Paget
 Kitty Canary Mary Sanders
 Adelaide Langdon Maud Carlisle
 Celia Langdon Louise Brooke
 Mr. Rawlin D. J. Fingleton
 Vanderpoel B. Douglass Ryer
 Rev. Dr. Andrews Frank Calvert
 Maid Ida Burrows

There was an unusually large and brilliant audience last night at the Fifth Avenue to welcome W. H. Crane in his new play by Martha Morton, called *His Wife's Father*.

The piece, which is an adaptation of a comedy by L'Arronge, is light in texture, and its German origin is apparent throughout the four acts, yet it furnishes good entertainment of a mild kind, and the central part suits Mr. Crane like the proverbial glove.

Buchanan Billings is the father of an only daughter, Nell, who falls in love with Frank Hamilton, a young man in her father's employ. Billings, who is the head of a large grocery firm, retires from business, and turns over his interest to his prospective son-in-law. A contract is drawn up giving entire control of the business to Hamilton, and preventing Billings from interfering in the business in any way.

Having no other occupation, Billings insists on managing all details of the household after the young couple have been duly married. Nell and Frank finally tire of this interference in their domestic affairs, and move out, leaving Billings greatly incensed against his son-in-law, who, he imagines, has alienated his daughter's affection from him.

In a subsequent quarrel Nell insists that her husband shall apologize to her father. Frank's refusal to apologize leads to a bitter quarrel between husband and wife, which ends in Frank rushing from the house to take a business trip to Europe.

Billings ultimately realizes that his excess of affection is ruining his daughter's happiness. When Frank returns from Europe he brings about a reconciliation between the young couple, and after securing a wife on his own account, goes off on a wedding tour.

Miss Morton's share in the work has been skilfully done. The dialogue is terse and the scenes have been cleverly localized.

The part of Buchanan Billings, which is a comedy part throughout, and at times farcical, is capably played by Mr. Crane. As the fidgety and meddling father-in-law he was exquisitely droll, and kept the house in incessant laughter. Anne O'Neill made a sweet and intelligent Nell, and Orrin Johnson, although somewhat stiff as the son-in-law, gave on the whole a good performance.

George F. De Vere contributed a good character sketch of a proud and irascible poor relation, and Percy Brooke gave a clever performance of the "faithful but booby" Mathew.

Ffolliott Paget and Mary Sanders were satisfactory in small parts, and Joseph Wheelock, Jr., did well in the juvenile part. Kate Denin Wilson made the best of the somewhat tiresome part of Aunt Eliza.

Grand.—Daughters of Eve.

Play in four acts by A. E. Lancaster and Julian Magnus. Produced Feb. 25.

Robert Hawthorne Nathaniel Hartwig
 Roderick McAllister Edward Poland
 Mr. Wycherly J. P. Keefe
 Fred. Bantam Cecil Magnus
 Lord Charles Talbot Joseph Zahner
 Dr. Vesey Alfred Burnham
 Tom John Borden
 Robin Walter Crane
 Mlle. Marini Martini Estelle Dale
 Grace Rockford Jeanette Northern
 Lady "Kitty" Harlow Dorothy Thornton
 Mrs. Montague Dobbs Kate Bromley
 Mrs. Martin Helen Watson
 Jane Imogene Hoyt
 Rose Wycherly Miss Wainwright
 Rhoda Dainty

The first production in New York at a downtown theatre of *Daughters of Eve* was given by Marie Wainwright at the Grand Opera House on Monday evening.

The play—the joint work of A. E. Lancaster and Julian Magnus—was, on the whole, well received by a good-sized audience, which displayed enthusiasm toward the latter part of the evening.

Miss Wainwright has lost none of her charm which long ago made her a favorite—there is the same intensity, the same fervor—and she well deserved the applause she received for her work in the double part of the two sisters, Rose Wycherly and Rhoda Dainty.

Nathaniel Hartwig as Robert Hawthorne, a man of fine, commanding appearance, furnished excellent support to Miss Wainwright. Of the other members of the company mention should be made of Edward Poland as Roderick McAllister, Jeanette Northern as Grace Rockford, and Estelle Dale as Mlle. Marini Martini, the latter character, that of a burlesque actress, being especially well done.

Daughters of Eve will be given throughout the week with the exception of Wednesday matinee, when Camille is to be presented.

Casino.—Vaudeville.

For the second time in its history the Casino is a music hall. Last Wednesday it was opened with this new form of entertainment, an invitation dress rehearsal having been given on Tuesday night.

A few, but not marked, changes have been made in the house itself. A handsome new carpet, a new curtain and retouched decorations are noticeable and much improve the appearance of the theatre. Small shelves have been placed on the backs of seats, and a number of chairs and tables occupy the rear lobby which was formerly reserved for standing room.

The artists Mr. Aronson has imported for the occasion are not as clever as the native performers. M. Pichat, dancer and imitator, is excellent and graceful, but he is thoroughly French and his impersonations do not make the hit they otherwise would. He should study a few American types. The three Powers Brothers are skilful fancy skaters. Lina and Vina contributed a remarkably clever acrobatic specialty. Mlle. Chatel painted a picture, and the Wentworths were well received. John Keefe gave his Yankee songs; Spadoni and Miss Agnes did daring feats; Senorita Juanita wore some magnificent costumes, and C. W. Williams, ventriloquist, gave an entertaining and up-to-date skit.

Gilbert and Sullivan's ever-pleasing *Trial by Jury* was rendered in a spirited manner. Louis Harrison was a capital Judge, and Ada Palmer Walker, whose American debut it was, made a most favorable impression as the Plaintiff. Miss Walker made a charming appearance and has a sweet, clear voice. Edward Temple was the Defendant and sang well. Frank David as

Counsel and Joseph C. Fay as the Usher (made up like Parkhurst) were very good in their respective parts. The chorus was strong and the bridesmaids' costumes very pretty.

A feature of the evening was the playing of a new waltz composed by Mr. Aronson, who also led the orchestra for this number. The waltz is charming and made a hit.

The performance closed with a ballet, *Sports d'Hiver*, which is handsomely set, gracefully executed, and beautifully costumed. The colored lights thrown on this ballet and the continuously falling snowflakes make a fairy picture that it is a delight to look upon.

The Casino has been identified with comic opera for so long that it seems a pity to have it become anything else. If, however, first-class specialties are given by clever artists, together with some bright operetta and the exquisite snow ballet, a high standard can be maintained and the new form of amusement may become popular.

Mr. Aronson has a large number of performers under contract, and a quantity of other material on hand, so under his experienced guidance an excellent entertainment should be worked up. It is pleasant to see the Casino open again, anyway.

Koster and Bial's.—Vaudeville.

The Muhlemann Trio, Swiss mountaineers, offer the principal new feature at Koster and Bial's Music Hall this week. They sang several native songs which were warmly received. Their performance possesses merit in that it is decidedly novel and picturesque.

Cissie Loftus gives her clever imitations of Ada Rehan, Tony Pastor, Vette Guilbert, and several other well-known celebrities. She has improved decidedly in her imitations of local characters since her first attempt at mimicking Americans.

Alcide Capitaine on the flying trapeze; Paul Cinquevalli, the juggler; the little brothers Rossow, liliputian athletes; Stainville, whose imitations of Mayor Strong and other timely characters are clever; and A. Q. Duncan, ventriloquist, are among the others on the programme.

The living pictures are still an interesting feature of the evening's performance.

Tony Pastor's.—Variety.

Among the many clever specialties offered this week at Tony Pastor's are the Hindoo Jugglers, who perform feats which border upon the marvellous.

Mr. Pastor has added some new songs to his already large and popular collection, and those he sang last night were received with the usual approval.

Others who contribute to the entertainment are Murray and Alden in *The Postman's Call*, Alonzo Hatch, with illustrated songs; the De Forrests, George Parker, and the Weston Brothers.

People's.—Rush City.

Rush City, under the management of Davis and Keogh, was produced at the People's Theatre last night before a large audience.

This farce-comedy had been seen here before, and created no end of amusement. It deals with a real estate boom instigated in Rush City, which is named after its founder, John J. Rush.

A clever company supported Matthews and Bulger, who assumed the principal parts; notably Adelaide Randall, who sang several songs well; Marie Osborne, Joseph Coyne, W. J. Gallagher, Frank O'Brien, T. E. Hall, and John Gilroy. There is not much plot in Rush City, but there is a great deal of fun.

Keith's Union Square.—Vaudeville.

Ivan Tschernoff's dogs are the chief attraction this week at Keith's. Their training is perfect, and the large audience watches with amused interest the difficult feats performed by them.

James Thornton, Gertrude Gilson, Zenora and Foden, German hand balancers; Kalkasa, French juggler; May Wentworth, and Daniel Warfield each came in for a large share of applause. The house was crowded on Monday night.

American.—A Country Sport.

Peter F. Dailey, presenting a Country Sport, attracted a very large and happy audience at the American on Monday night.

Mr. Dailey, as the country sport, proved entertaining and amusing. May Irwin and Ada Lewis were cordially received in their respective specialties. Andrew Mack, who is to star next season in *Myles Aronson*, sang several songs of his composition very pleasingly.

Jacobs'.—The Hustler.

The Hustler was cordially received last night at Jacobs' Theatre. The play has been brought up to date and supplied with a new outfit of jokes, songs, and dances. The company is capable and the principals are J. T. Tierney, E. J. Hefferman, J. R. Smith, James F. Cook and Alice Hutchings.

Niblo's.—Land of the Midnight Sun.

The Land of the Midnight Sun opened prosperously at Niblo's on Monday night, and will be the attraction this week. The scenery is very gorgeous, and the play is presented with a very strong cast.

At Other Houses.

The Masqueraders is in its fourth month at the Empire.

Little Christopher and the Kilanyi Living Pictures continue with undiminished box-office prosperity at the Garden Theatre.

The run of *The Fatal Card* at Palmer's will terminate a week from Saturday night.

Rory of the Hill has proved a profitable attraction at the Academy of Music.

Too Much Johnson celebrated its hundredth performance at the Standard Theatre last evening with the distribution of unique souvenirs.

Madame Sans Gêne, with a new and improved translation, is drawing large audiences at the Broadway.

The Land of the Midnight Sun is billed at Niblo's this week.

Mme. Réjane will make her American debut in Mme. Sans Gêne at Abbey's Theatre on Wednesday evening.

Denman Thompson is enjoying prolonged patronage in the Old Homestead at the Star.

The Case of *Rebellious Susan* is crowding the Lyceum at every performance.

This is the last week of Humanity at the Fourteenth Street Theatre.

Rush City is the current attraction at the People's.

Rob Roy will reach its one hundred and fiftieth performance to-morrow evening at the Herald Square.

The revival of *The Major* is being well patronized at Harrigan's.

Sandow, assisted by the other members of the

Trocadero Vaudeville, is at the Harlem Opera House.

On the Mississippi is at the Columbus Theatre this week.

BROOKLYN THEATRES.

Columbia.—The Bauble Shop.

The Bauble Shop was presented for the first time in Brooklyn at the Columbia on Monday evening before one of the largest audiences of the season.

John Drew, in the part of Lord Clivebrook, proved his ability to please his admirers in a role which is more serious than those he has been seen in heretofore. Maude Adams captivated everyone. She is a prime favorite with Brooklynites.

The rest of the cast, especially Agnes Miller, and Messrs. Byron and Allen, rendered able support. Next week, *The Brownies*.

Park.—Behind the Scenes.

Felix Morris opened to a big house at the Park on Monday evening, presenting *A Game of Cards*, which has already been seen here, and a new play, *Behind the Scenes*. In this play he appeared as Achille Talma Dufard, a Frenchman, and gave a carefully studied performance, flawless as to dialect, and excellent in every way. The play tells an interesting story of the trials and triumphs of the people of the stage, and seemed to please the audience immensely. Mr. Morris has an excellent company. Mr. Morris will change his programme frequently, appearing in several of his well-known plays. Next week, *Nat Goodwin*.

Amphion.—Delmonico's at Six.

Delmonico's at Six is at the Amphion. Marie Jansen ought to continue to be a stellar favorite if her Trixie Hazelmere is any indication of her possibilities. Frederic Bond, William Norris, Charles Mason, Clarence Heritage, Grace Huntington, Hope Ross, Annie Shindle, and Fred. Peters were members of the cast and gave excellent support. Tuesday night is souvenir night for the four-hundredth performance, when a handsome bronze candlestick is to be presented to every woman present. Next week, *Chauncey Olcott in The Irish Artist*.

Notes.

Robert Mantell is at the Bijou. He will play *Hamlet* during his stay.

The Derby Winner is at the Star.

William Collier is at the Grand Opera House in *One of the Boys*.

Reilly and Wood's company is at Hyde and Behman's.

Cosgrove and Grant's Comedians were seen in *The Dazzler* at the Gayety Monday night.

The Power of Gold is at The Empire this week.

MR. BELLEW'S ESTIMATE OF MRS. POTTER.

"I am very glad to note," said Kyrie Bellew to a MIRROR reporter, "that the powerful papers in New York have emphasized the opinion that has been given about Cora Urquhart Potter all over America this season as to her capabilities as an actress. I have been blamed in print and out of print for devoting my time to accomplishing what I was told was impossible—that is, to make the American public believe that Mrs. Potter is an actress. But from the first I believed that I had experience enough to see that she is possessed of talent and dramatic instinct of a very exceptional order, and of qualities which, as far as my knowledge is concerned, are not possessed by any other English-speaking actress of to-day."

"The first time I ever saw Mrs. Potter play—before we were associated in business—Henry E. Abbey asked my opinion of her with a view to offering her an engagement, which, eventually, he did offer to her. The prophecy I made then has been fulfilled. In traveling over the world, and working as she has done, Mrs. Potter has had peculiar advantages in the way of studying and playing the great dramas, and by that I refer to Shakespeare and the legitimate generally—advantages which few and perhaps no other actresses of to-day have had."

"It is impossible to associate continually with the great dramatists and not be influenced by them. It is great authors and great plays that make great actors, and it is because Mrs. Potter has spent the last six years of her life principally in studying and playing great plays that she is what she is at the present time."

"Mrs. Potter is a woman who wants encouragement, and I am more than pleased to see that she is getting it now in the metropolis of her own country. I am very proud of her achievements, because they have proved my judgment, which I expressed and shall continue to express in the face of any opposition there may be, is correct."

"I am only repeating the words used by eminent critics on the leading journals of New York during the last week, when I say that Mrs. Potter is a great actress. But I know from actual experience that she has not yet shown her own countrymen the beginning of her possibilities."

"Dion Boucicault, shortly before he died, wrote to me: 'After seeing Mrs. Potter play at Palmer's Theatre during your engagement there, I write to tell you to keep up your end of the plank. Never let Mrs. Potter descend to the commonplace drama. Put her to school in the legitimate. With her present experience, she is a greater actress than Ellen Terry was at a similar period in her career.'"

"Boucicault was no fool. He knew more about what he was talking than did or does anyone else in the theatrical profession. Such men, too, as Robert Browning, Edmund Yates, Wilkie Collins and innumerable others saw in Mrs. Potter the germs of greatness. It is to her own press and country's public to proclaim to the world Mrs. Potter's present achievements, to uphold her by generous encouragement and to place her by gentle degrees in that eminent position I know it is her ambition to fill—the position of representative actress of America."

"I hope that next season we shall be able to produce a play that shall convince all that Mrs. Potter has at present merely indicated her resources."

MRS. SUTRO'S CONCERT.

Mrs. Theodore Sutro's concert on Saturday night assembled a number of excellent artists and a brilliant company. Among the numbers at the concert that were loudly applauded were recitations in English and French by the Comtesse de Castelvecchio, a harp solo by Miss E. Sloman, a pianoforte duet by Olga Mousants and Mrs. Theodore Sutro, and a delightful violin solo by Cecelia Bradford—one of the gifted Bradford family, the youngest member of which, Charlotte, is not only a beautiful girl but an elocutionist of rare attainments.

The New York Central is the only Trunk Line whose trains enter the City of New York.

IN OTHER CITIES.

PROVIDENCE.

The Girl I Left Behind Me was the attraction at the Providence Opera House 18-23 and drew good houses. The play was elaborately staged and presented by a competent co., with Macklyn Arbuckle, James E. Wilson, Myron Calice, Thomas Oberle, Maud Harrison, Violet Rand and Lottie Alter in the cast. Sol Smith Russell in repertoire 25-27. Hoyt's A Black Sheep 28-March 2.

At B. F. Keith's Opera House 18-23 The Silver King was seen with Carl A. Haswin in the role of Wilfred Denver. The play held the attention of the audience throughout and was very interesting. Frances R. Haswin, who has been ill for a couple of weeks, joined the co. here and enacted the role of Nellie Denver during this engagement. Little Mabel Walsh and Harold Walsh were pleasing throughout as Cissy and Ned and their lines were spoken understandingly. Others whose work was good were J. D. Walsh, S. H. Verney and Charles Foster. Good business was done. Mr. and Mrs. Oliver Byron in Ups and Downs of Life 25-2.

The reappearance of Katherine Rober at Trowbridge's Star Theatre 18-23 was pleasing to many of the patrons of the house, and very large audiences witnessed the performances of A Heroine in Rags, with the star as Gabrielle the flower girl. Miss Rober made a decided hit, and her interpretation was artistic. The part of Jean La Crosse was assumed by Frank Drummer, late of the Girard Avenue stock co., Philadelphia, and his work was commendable. The supporting co. was strong, and the drama was well mounted. A complimentary benefit was tendered Miss Rober 21, on which occasion she appeared as Pauline in The Lady of Lyons to an overflowing house. A. Q. Scammon's Side Tracked co. 25-2.

Mico's City Club Burlesque co. paid a second visit this season and began a week's engagement at the Westminster Theatre 18 to a good audience. The bill was much the same as that given on the co.'s previous visit, and satisfactory. Old Age and Youth co. 25-2.

Manager Graham has secured Music Hall for Sunday evening concerts, and gave the first 17 to an audience that filled the hall. The principal entertainers were Julia Mackey, Maggie Cline, Gus Williams, and Walter Fernandez. The next concert, 3.

The fifth concert by the Boston Symphony Orchestra occurred in Infanter Hall 20 with a large audience in attendance. Cesar Thomson, violinist, was the soloist. Manager Fred. Berger, of Sol Smith Russell's co., was here 19, and left for Philadelphia 20.

Dan McCarthy and the men members of his co. were entertained at the Falsstaff Club after the performance evening of 18.

Mme. Nordica and William H. Rieger have been secured from Abbey, Schoeffel and Grau as soloists at the next Arion Club concert to be given in Infanter Hall 5. About thirty members of the First Machine Gun Battery, R. I. M., in full dress uniform, attended the performance of The Girl I Left Behind Me at the Providence Opera House 21.

Manager John N. Phillips, of Trowbridge's Star Theatre, at the meeting of Providence Lodge of Elks 19, was appointed toastmaster of social sessions during the year. He was presented with a large floral token, the presentation speech being made by Judge W. A. Phillips.

Treasurer Fred. B. Anderson, of the Providence, who has been out with The Prodigal Daughter co. for a week in the interest of Manager Morrow, returned 20, the co. having disbanded on that day.

Katherine Rober has been suffering for the past two weeks with an abscess on her shoulder, and underwent four operations while in Boston. She informed me that within two hours after the last operation she was playing her part in A Heroine in Rags.

Emma Dunn, a popular soubrette on the Lothrop Circuit, has signed with The Special Delivery co. and joined at Detroit 18.

John Welch was in town the past week ahead of A. Q. Scammon's Side Tracked co.

Doorkeeper and Advertising Agent John Rankine, of the Providence, is ill with pneumonia.

Business Manager William H. Oviatt, of The Silver King co., made a flying trip to New York 19 and returned 20.

Treasurer Anderson and Assistant Treasurer C. C. Collin are negotiating for their annual benefit, which will take place in May. HOWARD C. RIPLEY.

ATLANTA.

Colonel Robert G. Ingersoll lectured on "Shakespeare" at the Grand March 13 to a large audience. Those present were most critical and appreciative, and there was applause galore. The phenomenal soprano, Ellen Beach Yaw, drew a good-sized audience 14. Maximilian Dick, a genuine artist, did remarkably well upon the violin. Carrie Lamont, at the Marietta Street Theatre, did fairly well 11-15. The co. is lying off here rehearsing new plays before proceeding to Montgomery.

A Woman of No Importance was presented by Rose Coghlan 15. The meagre audience was due to a driving snow-storm, such as is seldom seen here. John L. Sullivan, the ex-champion pugilist, presented A True American at De Giv's Grand to a top-heavy house 16.

It is whispered that an attempt will be made to open a chain of summer parks in Atlanta, Nashville, Louisville, Charleston, Savannah, Mobile, Memphis and New Orleans. Such a project was afoot here last season, but by reason of the enormous licenses demanded and the great difficulty in obtaining them, the affair was abandoned.

The Burglar was given at the Grand 19 to a medium-sized audience. Gertie Carlisle as Editha was a charming little actress.

Alexander Salvini is coming South, and for this special tour his repertoire will embrace The Three Guardsmen, Ruy Blas, Don Cesar de Buzan, and a new play, The Student of Salamanca.

James O'Neill is one of the early attractions at the Grand.

Charles H. Pratt, who is so well remembered as having managed the Emma Abbott Opera co., is soon to present the Taryn Grand English Opera co. here.

The work on Harry Greenwall's New Lyceum is moving along merrily, and "Hub" Mathews is looking gloriously happy.

The members of the Lottie Collins co. were prevented from filing one of their nights here on account of litigation. The trouble was brought about by excessive charges on baggage or transportation of properties. Manager Conroy refused to meet the unjust demands, and after an exchange of words Bryan Nix, a friend of Calder Mansfield, of the Transportation co., struck the manager a severe blow in the face, and either Nix or Mansfield fired a pistol.

Cases of rioting were made against fourteen members of the co. which resulted in the co. canceling its engagement in Charleston, and also a requisition compelling the co. to return to Macon. At the trial the entire co. was completely exonerated, and in addition to this a thirty dollar fine was imposed upon Nix. The co. accepted A. G. Field's invitation to attend his minstrel performance 18, and the following night the co. again played in Macon. Naturally, the loss in canceling engagements and transportation expenses were heavy enough to induce Manager Conroy to bring suit against the authorities of Macon, and this, I am told, he will do. ALF. FOWLER.

JERSEY CITY.

The Ensign received its first presentation in this city at the Academy of Music 18-23 to fair patronage. The play is patriotic, and the story interesting. The co. is a good one. The characters by Logan Paul, Oscar Eagle, Marlborough Hardy, Joseph Totten, James M. Brophy, Florence Stover, Esther Lyon, Edith Totten were well portrayed. Atkins Lawrence as the coxswain made a genuine hit. The scenery and mountings were fine. Donnelly and Girard 25-March 2. Mr. and Mrs. Byron 4-9.

Business at the Bon Ton is fair and the programme is a first-class one, including the Electric Quartette—Harding, Chaffert, Edwin Kerr and George Kerr; Clemence Brothers, the Odells, Lillian Westley, Pat Ricks, McBride and Goodrich, Marion Eils, George and Della Dunbar, Millie Hardy, Charles Boyle and Carrie Graham, Leonard and Fulton, Billy Williams, La Petite Edith and Dave Genaro.

The Lehigh University Banjo and Glee Club are due at Hasbrouck Hall 23.

Sousa's Band will give a concert here 25, at the opening of the new Fourth Regiment Armory.

The Food Exposition, March 4-23 at Oakland Kink. Some pretty scenery is displayed at the Bon Ton Theatre, the work of William Medholdt, the scenic artist of that house.

Walter D. Greene, who has been playing William Lewis in The Burglar, is at his home in this city for a few weeks.

Manager Frank Henderson intended to close the sea-

son of his Academy of Music May 18 with Wilson Barrett. In order to accommodate Mr. Barrett the season will be extended one week longer, Mr. B. changing from May 13 to 20. Charles Hopper in the latest booking.

A unique and valuable picture gallery has been started by the attachés of the Academy of Music. It is located on the wall leading from the down-stairs dressing-rooms up to the stage. Pictures of almost every star who has appeared in this theatre some past and forgotten, are to be seen. It is handsomely framed, and is zealously guarded by the "boys".

WALTER C. SMITH.

LOUISVILLE.

At the Temple Theatre 19, 20 the mixed performance given by well-known local society people in the name of Gallinofsky attracted large audiences. A very considerable sum was realized for the Free Kindergarten. Elita Proctor Otis and an unusually strong co. will present Oliver Twist for three nights commencing 21. Wang 25-2.

Francis Wilson presented The Devil's Deputy at Macaulay's 18-20 to good business. Col. Robert G. Ingersoll will deliver his new lecture on "The Bible" 21. W. H. Crane 22, 23, appearing in My Wife's Father.

Lillian Lewis in her spectacular representation of Cleopatra drew large audiences at the Grand Opera House. The ballet and spectacular features of the attraction were especially noteworthy. A Railroad Ticket 25-2.

George W. Monroe in My Aunt Bridget was the attraction at the Avenue 18-23. The specialty features are up to date, and the performance is an all-around good one. The White Squadron 25-2.

Rentz-Santley co. attracted the usual patronage at the New Buckingham. Living Pictures, a good variety bill, and a new burlesque, Venus and Apollo Up To Date, made up an excellent bill.

Indications are that the concert to be given at Baldwin Hall by Alfred Farland will be a success. It is claimed that the artist performs the most difficult of classical music on the harp. The new tenor, whom Manager Daniel Quilp has discovered, and who will make his debut upon the occasion of the concert, is James Armstrong.

John M. Strauss has composed a new song, to which he has given the title of "Love Thoughts".

Interest attaches to the engagement of Elita Proctor Otis from the fact that she was a member of the Four Seasons Stock co., which gave performances here during the Summer at the Auditorium.

The Louisville Mandolin and Guitar Club rendered valuable assistance at the Gallinofsky performance, as did Robert Haight, late of Keene's co., who played a part in the play A Pantomime Rehearsal which was presented.

Shore Acres will be presented for the first time at the Temple Theatre March 4.

William Ward, formerly with George Thatcher, Primrose and West, and other good minstrel cos., has opened a school of dancing here, and is doing well.

Fulton Mandeville, a brother of W. C. Mandeville, the comedian, is rapidly making a reputation as a vocalist. He accompanied the Elks upon the occasion of their recent visit to Henderson, and his singing was one of the hits of the entertainment given there by the Louisville Lodge.

Messrs. Camp and Pelton, of the Grand Opera House, are delighted with the success of the new house. They are rapidly booking desirable attractions for next season.

Col. W. H. Meffert, business manager of the Temple Theatre, with his family, will visit New Orleans during the Mardi Gras festivities.

CHARLES D. CLARKE.

BUFFALO.

E. H. Sothern had a most profitable engagement at the Academy of Music 18-19. He produced his new play, A Way to Win a Woman, and revived old favorites, The Highest Bidder and Captain Lettairblair.

Lettairblair seemed to be the favorite of the people, its box-office receipts are an indication. Mr. Sothern's latest play is unusual and impossible in reality, but women's tears are abundant despite the false sentiment and hypocrisy upon which the play is based. The Dazzler 19-20 to good houses. Florida West is an attractive member of the co. Richard Golden in Old Jed Prouty 21-24.

Thomas Q. Sealbrooke in The Grand Vizier, his latest opera, 21-24. De Wolf Hopper 25-27.

W. H. Power, Jr., in The Ivy Leaf, romantic Irish drama, had a successful week 18-23 at the Lyceum Theatre. Mr. Starr continues as manager of this house and is most thorough and painstaking.

George Dixon and his specialty co. appeared at the New Court Street Theatre week of 17. The co. possesses many excellent features aside from its champion, and had a big week.

Zara was the advertised attraction at Shen's Music Hall 18-23. Zara, who is a representative of the Midway and one of the dancers from the Persian Theatre, was a disappointment to many, and does not excel in any particular many other dancers, including Omene and Estima of the same type. Edwina is a great feature, and a great and original dancer. Fred McClellan is still here. BRET HART.

MINNEAPOLIS.

At the Grand Opera House The New Boy was presented March 18 to a good-sized audience, and was very favorably received. Bert Cooke, who, by the way, is quite a favorite here, made a decided hit in the title role. He was obliged to respond to several curtain calls. Charles Stoddard as Bullock Major was true to the life. Julie Kingsley made a charming Nancy, and Annie Allison appeared to advantage as Mrs. Rennick. The others were satisfactory in their respective roles. Robert Hilliard 21-23; The Lost Paradise 25-27.

At the Bijou Opera House Old Glory opened a week's engagement 17 to a well-filled house. The production has very little to commend about it, and but for the really clever work of Louise Montrose and Jean A. Coleman would probably be short-lived. A Green Goods Man 24-2.

The Metropolitan Opera House was given over 18-20 to the entertainments for the benefit of the Associated Charities. Among the professionals who participated were Tom Karl, Jennie O'Neill Potter, Lucille Saunders, the New York Ladies' Quartette, and others. A handsome sum was realized for the beneficiaries.

Manager L. N. Scott has returned from New York city.

The production of Macbeth at the Metropolitan 15 by students of the Ciprico School of Oratory was a success artistically and socially. F. C. CAMPBELL.

NEW ORLEANS.

Rose Coghlan and her co. have had a very successful week at the Academy of Music, playing nightly to crowded houses and presenting in her repertoire A Woman of No Importance, Diplomacy, and Forget-Me-Not. Roland Reed 24-March 2.

The Country Circus at the St. Charles Theatre has, during the past week, drawn with its accustomed success. Alexander Salvini 24-March 2.

Stuart Robson in repertoire did an excellent business at the Grand Opera House. He is here for two weeks. The second will be devoted entirely to the production of Adrian Barthelemy's Lightfoot's Wife. John L. Sullivan March 3-9.

The French Opera co. still continues giving popular operas, although Manager Durien has made of the season a pecuniary failure. The artists complain that they have not been paid for the past six weeks and have determined upon no longer singing under Mr. Durien's management. With the aid of several of the subscribers the artists intend managing the co. themselves, selecting a board of directors.

Col. Robert G. Ingersoll delivered his lecture on Shakespeare at the Washington Artillery Hall on 19 before a large and elite audience.

Ed. B. Lack, manager of Roland Reed, is in the city, in advance of his co.

Hagenbeck's Trained Animals and Zoological Circus is here for the Carnival season and will remain for a month or so. L. C. QUINTERO.

GALVESTON.

Shore Acres at the Grand 11, 12 encountered bad weather and did not draw as well as deserved. The performance was desirable in every respect and goes on record as one of the season's hits. It pleased one and all. While nearly all of the cast were capable, particular mention is due Charles C. Craig, whose Shagard Berry was a consummate artistic characterization and completely won the audiences. The children also were especially clever. The scenic and mechanical effects were good and special attention was paid to details in realism. The Quartette Society defied the blizzard 15 and gave an excellent concert assisted by Frances Guthrie-Moyer and Anton Schott. The few half-frozen people present enjoyed the entertainment as

well as the circumstances permitted. Our Country Cousin and Roland Reed underlined. C. N. RHODE.

DENVER.

7-20-8 was not produced at the Broadway as I announced last week was to be, for the reason that week 18-23 had been booked by the proprietors of the theatre before Giffen and Neill took the house. The attraction was Lewis Morrison's Faust, minus Mr. Morrison. The co. was headed by Rosabel Morrison. Prices were the same as for the stock co., which had a much-needed rest during the week. The members have worked hard and faithfully and their friends were glad of the opportunity for them to take a breathing spell. Miss Crossman has been quite ill, but the rest will enable her to take her place in 7-20-8, which will positively be produced the coming week. The popular Blanche Sisters, those clever artists who have given so many delightful impersonations, also needed the respite from arduous work very much. Royalty plays will be given by Giffen and Neill frequently during the rest of the season.

The best attraction Manager Moore, of the Curtis Street Theatre, has put before his patrons in many a day was J. M. Ward's co. in Fawn Ticker 230 week of 18-23, with Amy Lee, Frank Douane and P. Ang. Anderson, all fine players. They each received many praises from the press, and altogether the presentation of the play compared favorably with Lotta's well-remembered one. The attendance was very good, indeed.

Marie Burroughs made her Denver debut as a star night of 18 at the Tabor, and continued the week with Pinner's The Prodigate, a play undeniably strong, but requiring a skilful handling, as The Second Mrs. Tanqueray. In less competent hands than the Burroughs co. it might fail ignominiously. The audiences were good, but should have been much better. J. K. Emmet is the next attraction.

James Neill is in Salt Lake appearing for three nights with his co. there in Men and Women. The bank cashier in that play is one of Neill's best characters. The Salt Lake co. goes to Portland right after the special three nights engagement. Mr. Neill will return to Denver in time for the opening of 7-20-8, and his partner, Mr. Giffen, will go to Portland.

Theodore Brown, who has a prominent place in the support of Miss Burroughs, was a member of the first Lyceum co. here. He received a warm reception.

Henry Watterson gave his lecture on Abraham Lincoln at the Central Presbyterian Church 18. The eminent Kentuckian was greeted with a very large audience.

Jacob Litt has been in correspondence with Giffen and Neill for the latter to furnish a co. for the former's Minneapolis house. Giffen and Neill have also been urged to take a San Francisco theatre. Dick Mays, who looks after David Henderson's interests at the Broadway, says that house is right "in it" in bookings for next season.

The Sunday night concerts by De Romandy and his orchestra are still a feature at the Tabor. They draw good houses. W. P. PEARODY.

ST. PAUL.

At the Metropolitan Opera House Robert Hilliard and a clever co. presented The Nominee, also My Lady Help and The Littlest Girl as curtain-raiser, 17-19, opening to good houses and appreciative audiences. As Jack Medford, the unwilling nominee for Congress, Mr. Hilliard was irresistible. He looks and acts the part to perfection. Theodore Babcock as Leopold Bunyon does an enjoyable piece of acting and won noticeable favor. Carrie Strong does excellent work as Mrs. Van Barclay, the mother-in-law. Virginia Johnson, Adelaide FitzAllan, Edgar Mackay, George F. Hall, and Hugh Bennett well sustained their respective roles. The presentation of The Littlest Girl was a most enjoyable performance throughout and made a decided success. Mr. Hilliard as Van Bibber gave an admirable portrayal of the part. Mr. Babcock was excellent as Mr. Caruthers. Baby Glass as The Littlest Girl was charming. Mr. Hilliard and Baby Glass were twice called before the curtain. The New Boy 21-23; Robert Downing 24-27; Lost Paradise 28-March 2.

At Litt's Grand Opera House, a co. embracing a number of clever people presented A Green Goods Man 17-23, and opened to a large attendance. The performance pleased the audience. Paul Dresser as Herman Blatz, a Bowery saloon-keeper, was very amusing, and is the life of the piece throughout. John Dillon, John Parr, E. C. Johnson, Jennie Satterlee, Nellie Hawthorne, Effie Dinmore do good work in their respective roles. Charles Frohman's co. in The Girl I Left Behind Me 24-2.

On Monday evening there was a large attendance at the Metropolitan. During the intermission at the close of the curtain-raiser The Littlest Girl, word was conveyed through some source to Mr. Hilliard that a telegram had been received stating that his brother, Harry Hilliard, had died in London, England. The receipt of this sad news was a great shock to Mr. Hilliard, and completely unnerved him. Mr. Babcock came before the curtain and kindly stated the matter to the audience, and asked their indulgence for the extended wait. Mr. Hilliard bravely nerved himself to go through the performance of The Nominee, and played the part in a manner that won for him the favor and sympathy of the audience. GEORGE H. COLRAVE.

KANSAS CITY.

Wang drew good houses at the Coates 14-16. Albert Hart was excellent as Wang and Norma Kapp, a pretty girl, was good as Mataya in place of Virginia Earl, who was laid off with a cold. T. W. Keene had good houses 18-23 in a varied repertoire of legitimate plays, opening with a strong performance of Richard III. His co. was satisfactory. Eddie Foy 25-March 2.

The Fencing Master, with charming little Dorothy Morton as Francesca, pleased good houses at the Ninth Street Opera House 17-23. David Torrence as Fortunio was excellent and the chorus strong and spirited. McKee Rankin 24-2.

Cleveland's Minstrels had a good house at the Grand 17-23, and the combination of white and colored comedians was a strong feature. The performance was bright and clever. The students of the Western Dental College attended in a body 18 and punctuated the performance by numerous marks of approval and gave three cheers at the close. Alabama 24-2.

Hudson and Judah have donated the theatre for a grand benefit for the Provident Association for the poor of the city March 1, and members of Off the Earth, Alabama and McKee Rankin co., and the Beethoven Club will assist.

Rusco and Swift's U. T. C. crew tightly at the New Gills 17-23. Two Old Cronies 24-2.

William M. Moss has been appointed manager of the Gills by L. M. Crawford. Henry Gibbs has resigned and gone to New York.

Frederick Wanshausen, a violinist with the Wang co., became violently insane here from habitual cigarette smoking and was detained for safety.

The delegates to the Lumbermen's Convention and their families attended The Fencing Master in a body 19 and Chairman Carter presented his gold badge to Dorothy Morton, who wore it in the second act. FRANK B. WILCOX.

DETROIT.

Princess Bonnie was the attraction at the Lyceum, with Eleanor Mayo in the title role, during the week of 18-19. Reports of Miss Mayo's beauty and her vocal voice had preceded her appearance in Detroit, so that we were quite ready to give her a warm reception, and are now willing to endorse all that has been said in her favor. The opera itself, however, was a disappointment. It has little to commend it, but the co. conscientiously endeavored to make the most of their respective parts, and the audience sympathizing with them, applauded their efforts. If reports are true, Miss Mayo's first professional visit to Detroit will also be her last, for it is chronicled that she leaves Princess Bonnie and public life in three weeks. This week the Lyceum is again given over to local entertainment, and the next theatrical booking is not yet announced.

The Detroit Opera House was occupied by Joseph Murphy and his excellent co. 11-16. His presentations of the plays Shun Kine, Kerry Gow, and The Donagh were as attractive and interesting as enjoyable as though they were new to the theatre.

Sydney Grundy's strong and interesting drama, Sowing the Wind, opened at the Detroit Opera House 18 for a week's engagement. Nothing is left for the Detroit critics to say about this play. The vocabulary was exhausted long before it reached here; and what splendid evidence it is of the author's skill that a play, in which there is really nothing new, should receive so much and such favorable criticism. It is an old theme rehashed in a fascinating manner by the genius of the genuine playwright. The play is in the hands of a co. adequately qualified to play the cleverly drawn characters. J. H. Gilmore and Mary Hampton are particularly felicitous in the principal characters of Brahazon and Rosamond, and notwithstanding the fact

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that they were both struggling with illness on the opening night, so effective was their rendition of the powerful climax to act three, that they were recalled four times on that scene. Sowing the Wind is the best play seen here this season. Aside from the sterling merits of the piece and co., Charles Frohman deserves the commendation of these reprogers for playing this attraction at one dollar admission, while so many inferior attractions charge a dollar and a-half.

The London and New York success, A Gaiety Girl, will follow Sowing the Wind at the Detroit. The engagement, which will open 25, will be for three nights and Wednesday matinee.

De Wolf Hopper and his co. will open at the Detroit 29 in Dr. Syntax.

The Spider and Fly opened 17 at Whitney's for a week's engagement. Blue Jeans 25-2.

A good play of its kind, entitled Special Delivery, is current at the Empire all the week (17-23). The hero of the piece is one of Uncle Sam's postmen, and Ralph Stuart gives a clever impersonation of the character.

The rest of the cast also perform their respective parts in a very creditable manner. True Irish Hens 22-2. KIMBALL.

MILWAUKEE.

By an unfortunate accident to Mrs. Mansfield (Beatrice Cameron) and the blundering way in which the news was conveyed to Mr. Mansfield, no performance was given at the Davidson 18, and it would have been better had no attempt been made to give a performance Tuesday night, as Mrs. Mansfield was still unable to appear in the cast, and having no understudy, her role was read by Helen Glidden which, of course, marred the production. The accident above referred to happened on Monday afternoon while Mr. Mansfield's private car was being moved to a permanent position for the week on one of the side tracks at the depot, the engine backing against the car with such force as to throw Mrs. Mansfield from her feet against the framework of the berth and inflicting a painful wound above the eye.

The co. were at the time rehearsing at the theatre and some alarmist, over-anxious to be the first to tell Mr. Mansfield of the accident, conveyed the impression to him that his wife had either been killed or fatally injured. The shock so completely unnerved him that he was in no condition to play that night. Mrs. Mansfield received every attention, and after a few days' rest and nursing, the physician states, she will be able to appear again. The accident was most unfortunate, aside from the injury to Mrs. Mansfield, as it completely upset the repertoire for the week and disarranged business generally during the engagement.

The Galley Slave had a fair attendance at the Academy 17-20, and the old piece, which has been on the shelf for so long, seems to still retain its power to please.

The Derby Mascot opened to large attendance 17 at the Bijou and was well received.

Rice's 182 comes to the Davidson 24-27, and The Charity Ball for the same dates at the Academy.

Captain Pabst has decided to rebuild the Stadt Theatre, which was destroyed by fire Jan. 15. The house will be enlarged and ready for business by next Fall.

To protect the present owner of The Derby Mascot against the creditors of the former proprietors, a bill of sale given by C. A. Taylor and Correll E. Briggs to Catherine E. Davis for \$1,350 is filed in each State that the co. visits. E. T. McDONALD.

CHARLESTON.

If the weather hereabouts does not mend pretty soon theatrical cos. will be wondering where they are at. Rain, sleet and ice have been the programme for nearly three weeks, and the worst of it is that the best attractions of the season have been booked by

Husband, which was to have been given here but had to be withdrawn, owing to lack of preparation.

John L. Sullivan in his new play, A True American, to a top-heavy house 19. Field's Minstrels 20; Rhda 22.

Tavary Opera co. 23.

Lottie Collins was advertised for 19 but had to cancel, owing to the detention of the co. in Macon. Manager Keogh will endeavor to have her appear here later in the season.

Miss Lane, of the Rose Coghlan co., was so ill with laryngitis while here that Miss Gertrude Elmore was telegraphed for to take her place.

The following managers were in the city last week: A. P. Scott and George Irons representing Field's Minstrels; P. J. Kennedy in advance of John L. Sullivan; Al. G. Field and his co. will be entertained by the Elks on 20.

SAN FRANCISCO.

SAN FRANCISCO, Feb. 19.

Runnymede, by W. Greer Harrison, was given its initial presentation last evening at the California Theatre by Ward and James, supported by their own co. The dialogue and speeches are strong in parts, but the play drags at times, and is lacking in dramatic action. Mr. Ward is well suited to the character of Robin Hood, and proved very effective in several strong scenes. Mr. James as the jovial Friar Tuck gave a splendid portrayal of the part, his comedy work being especially good. Miss Chapman was sweet and sympathetic as Marian Lea. The cast was good throughout, and the production showed careful rehearsal. The piece is in four acts, each in a different season of the year, giving the scenic artists a splendid opportunity, of which they took advantage. The music, by H. J. Stewart, a local composer, was quite a feature. There is a vein of comedy running through the play, much of it falling to Fanny Bowman as Majorie Josselyn, and Brigham Royce as Littlejohn. The friends of the author filled the house and were generous in their applause.

A Gaiety Girl, which commenced a two weeks' engagement at the Baldwin Monday evening, was well received and the principals received numerous encores and well-deserved applause. The attraction will most likely enjoy a prosperous run. Marie Burroughs follows in The Profligate and Judah. The Fencing Master underlined.

The Alcazar continues Lights of London a second week. A burlesque, Black Crook Up to Date, will occupy the stage commencing Feb. 25. Thomas C. Leary, a Tivoli favorite, being specially engaged.

At Stockwell's The Battle of Cœur d'Alene is retained a second week. The Black Crook goes on Feb. 25.

Manager Morosco has engaged Maude Granger for another week, and last evening presented Claire and the Forgemaster to a full house. A revival of In the Ranks and a spectacular production of Tour of the World in Eighty Days are announced for the near future.

The Tivoli gave Prince Methusalem to a good attendance. This evening Irma Fitch, a Sacramento young lady, makes her first appearance at this house, alternating with Alice Nielsen in the role of Princess Pulcinella.

The management of Stockwell's passes from the Groves into the hands of Messrs. Friedlander and Gottlob on April 1. These two managers have formed a partnership and secured a lease of the house for five years. The theatre will be known as the Columbia, and will be entirely renovated before the opening, which will occur in April.

The California will be looked after by the Baldwin management after Mr. Friedlander's departure to pastures new. Another deal in theatrical circles is the leasing of the Baldwin for two years to Messrs. Alfred Bouvier, Marion Levenritt and Herman Shainwald, at a yearly rental of \$50,000. Al. Hayman's name does not appear in the transaction.

A Temperance Town will occupy the California stage for three weeks opening 25.

The Bush Street Theatre will reopen on Saturday, 23, under the management of J. J. Gottlob with Edgar Selden and Lydia Yeaman-Titus in McKenna's Flirtation. Popular prices will prevail.

H. P. TAYLOR, JR.

BALTIMORE.

The season of grand opera at Harris' Academy of Music, under the management of Abbey, Schoeffel and Grau, has been a success from every standpoint. Peculiarly it has been remunerative enough to warrant the promise on the part of Mr. Abbey to give Baltimore a short season of grand opera every year. Artistically, it has been a triumph. The first opera produced was Lohengrin, in which Kordica and Jean De Reszke distinguished themselves. Then followed Otello, with Emma Eames, Tamagno, and Maurel; next, Faust, with Melba, Edouard De Reszke, and Campanari, and then Manon, with Sybil Sanderson, Bensaude, and Plançon in the respective casts. The artists were enthusiastically received at each performance.

The Hustler opened at Harris' Academy of Music to fill out the week. On the Bowery, with Steve Brodie, 25-March 2.

At the Holiday Street Theatre Rider Haggard's She was produced by a fairly competent co. The cast included Sadie Farley, Lottie Church, Chester de Vaude, Mr. Fredericks, and Harrison Armstrong. M. B. Leavitt's Spider and Fly 25-2.

Glen MacDonald's farce-comedy, The Prodigal Father, was presented at the Howard Auditorium and made quite a success. The co. includes Charles Harwitz, Frederick V. Bowers, Charles J. Stine, Ned Monroe, Thomas H. Sedgewick, Elsie Lacour, Nellie Sewell, and Laura Thorne. The Royal Vaudeville 25-2.

Helene Mora, the female baritone singer, is the star of Hyde's Comedians, who entertained the patrons of Kernan's Monumental Theatre 19-23. Field and Hanson's Drawing Cards 25-2.

At Ford's Grand Opera House 19, The Paint and Powder Club, a local musical and dramatic association, presented a new opera entitled Joan of Arc. The libretto was written by Guy Wetmore Caryll, of New York, and the score composed by Robert Morrison Stults, of Baltimore. The production was given on a very expensive scale and was very successful. The libretto was bright and witty, the music very catchy, and the costumes gorgeous. Primrose and West's Minstrels 21-21. The Brownies 25-2.

At Alhambra's Lyceum Theatre The Rouge et Blanc Club presented a comic opera, Midas 21. The initial performances of this bright little opera given a few weeks ago were so successful that the club has been led to another series of three presentations. Mr. and Mrs. Kendal 25-2. HAROLD RUTLEDGE.

INDIANAPOLIS.

Elita Proctor Otis was enthusiastically received as Nancy Sykes in Oliver Twist at the Grand Opera House 19-20. Rents-Santley March 2; Shore Acres 7-9.

The fifteenth annual benefit of the Lodge of Elks at English's Opera House 20 had an immense reserve sale. Francis Wilson Opera co. 21-23; Stroh's Vaudeville 25-2.

Ole Olsen opened to good business at the Park Theatre 19, and with its new music and dancing evidently pleased. Two Old Cronies 21-23; Ezra Kendall 25-27; Ship of State 29-2.

At the Empire Theatre Gus Hill's Novelties drew full houses 19-23. South before the War 25-2.

Elita Proctor Otis is claimed by this city, and her relatives and many friends were loud in their praise of her excellent performance and her position in the profession.

Eugene Williams, advance man for Olga Netherlands, was here a few days.

The reserve sale for Francis Wilson is very large.

G. A. RECKER.

OMAHA.

Sadie Martinot appeared at the Boyd 14-16 in The Passport. Business and play were fairly good. Eddie Foy in Off the Earth 17-21 is drawing large audiences at advanced prices. The spectacle is unusually well mounted, costumes rich and rare, girls pretty, and what more is necessary for a successful engagement when Eddie Foy leads the fun. Fantasma and Herrmann 24-March 2.

The Empire was dark last week, but will be reopened 24 by Pawa Ticket 20. Tom Boyd, formerly manager of the Boyd at Omaha, is now manager of the Peavey Grand at Sioux City.

I was in Sioux City yesterday, and theatrical business is reported rather dull.

Virginia Earl, the bright Mataya of Truss' Wang, was detained in Omaha until Sunday by a very severe cold. I understand she rejoined the company on that day.

J. R. KINGWALT.

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CORRESPONDENCE.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Fast Mail 14; small audiences on account of weather. Mabel Paige 19, 19; full houses. Mrs. Guy Woodward (Bessie Warner) is a native of Tuscaloosa, and was liberally applauded on her appearance.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Si Plunkard co. 13; moderate business. The Fast Mail 15; fair house. James O'Neill 20.

ANNISTON.—NORSE STREET THEATRE (L. M. Burns, manager): House dark 11-16. J. C. Lewis' Si Plunkard co. was billed for 16 and arrived, but did not give a performance on account of a heavy snowstorm.

TALLADEGA.—CHAMBERS OPERA HOUSE (George W. Chambers, manager): Si Plunkard 15. James Hedley will deliver one of his famous lectures here 16.

NEW DECATUR.—ECHO'S OPERA HOUSE (J. C. Gordon, manager): Gorton's Minstrels 19; small house. Performance excellent.—ITEM: In the early part of the entertainment given by Gorton's Minstrels on 15 an alarm of fire was sounded in the rear of the Opera House. Immediately a panic ensued. Quiet was restored by the announcement from the stage that the fire was several blocks from the theatre.—J. C. Gordon, of Chicago, succeeds W. W. Wallace in the management of the Opera House here.—Si Plunkard was billed for 20.

MOBILE.—THEATRE (J. Tannenbaum, manager): Stuart Robson 15, 16; large and fashionable audiences. Mrs. Robson shared the honors of the engagement. Marie Tavary Grand Opera co. 18, 19 at advanced prices; packed houses.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Mabel Paige co. week of 11-16; fair business at popular prices. J. C. Lewis' Si Plunkard co. 18, 19; Colonel Robert G. Ingersoll 20; James O'Neill 22, 23.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The Fast Mail was presented to fair audiences, matinee and evening, 16. Carrie Lamont (return engagement) 25-March 2.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Tavary Grand Opera co. presented Tannhäuser to a large audience 20. James O'Neill in Monte Cristo 21; crowded house. John L. Sullivan 29.

ARKANSAS.

PINE BLUFF.—MERRILL INSTITUTE: Ariel Quartette 13; fair house.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; G. B. Nichols, manager): Country Cousin 13; good business. Roland Reed in The Politician 14; packed house. Alexander Hume and Miss Fox, the spiritualist, 18; considering the entertainment, big business. Johnstone, the mind-reader, 20-22; Ovide Musin, Comedian, 23; Lost in New York 25; Wang Opera co. March 4.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Mrs. General Tom Thumb and the American Lilliputians, 11, 12 and matinee 12; fair house first night; light houses for the rest. Our Country Cousin 14; light house on account of Charity Ball at the Arlington Hotel. Roland Reed in The Politician 15; S. R. O. One of the largest houses of the season. Mr. Reed is a favorite here.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Herrmann closed a five-nights' engagement 16, playing to big business. Royal Opera co. in King Solomon 21-23.—BURBANK THEATRE (Fred. A. Cooper, manager): Dailey's Stock co. drew well in The Galley slave week ending 16. The Wages of Sin 17.—ORANGE (Gustav Walter, manager): With the Edly family as the chief attraction, business was fairly good during the week.—ITEM: Manager J. H. Shunk, of the Calhoun Opera co., has returned from the frigid East to thaw out and rejoin his family who have been spending the Winter here.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): Nellie McHenry in A Night at the Circus 19-20; Professor Herrmann 21-23; good advance sales. Ward and James underlined.—PEOPLE'S THEATRE W. L. Wilkins, manager): Local stock co. in American Born, with a co. of the National Guard in scenes.—ORIENTAL THEATRE (Samuel G. Mott, manager): Comic opera co., headed by Charles M. Pyke and Louise Lester, will open an engagement 18.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): Payton's stock co. week ending 9; light business.

SAN JOSE.—ACHTORUM (C. P. Hall, manager): James-Warde co. to good business, three weeks ending 9; Professor Herrmann 20; Nellie McHenry 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): House dark 19-23.

STOCKTON.—AMON THEATRE (James J. Lent, manager): Theodore Kremer in The Nihilists 16; good business.—MUSIC HALL (A. M. Noble, manager): Scheel's symphony soloists to a large and fashionable audience 12.—YOSKITE (Robert Barton, manager): Dark.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): The Payton Stock co. opened for a week's engagement 11, presenting Rosalind Garland, Hazel Kirke 12, Mother and Son 13, Joshua Whitcomb 14, East Lynne 15. The co. has played to good business during the entire engagement at popular prices. Living Whist 20 by local amateurs.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): House dark 11-17.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): A Turkish Bath 11; good business. Marie Heath captured the audience.—COLUMBIA THEATRE: A Terrible Fix, concluding with living pictures, 10-16; crowded houses.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): House dark week ending 16. Marie Heath in A Turkish Bath 19.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark 10-17.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Marie Heath in A Turkish Bath 16; good business. Marie Heath, Frank Murphy and Frank Reed made big hits.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Lillian Kennedy 13, 14 in She Couldn't Marry Three to good business. The Kendals packed the house 15 presenting A White Lie in their usual finished manner. The Power of Gold 16; fair patronage. The Passing Show to \$1,000, the large audience thoroughly enjoying the performance. The evening was enlivened by a theatre party composed of Company K and veterans, the swell local military company. Many allusions were made in song to K, who good naturedly responded with their company cheer. To the credit of the military co. be it said that they acted like gentlemen, and at no time made themselves in the slightest way offensive to the audience, an example the students might well follow when assembled at similar occasions. The Bostonians 20, 21; Sol Smith Russell 22; Ward and Vokes 23.—ITEM: Ex-Manager Samuel Alexander has removed to the metropolis, having purchased an interest in a detective agency. The publication of his blue book is looked forward to with much interest.

BRIDGEPORT.—PARK CITY THEATRE (Payson and Jennings, managers): Side Tracked was given to a small house 13. The concert of the Oratorio Musical Society, under the baton of Frank Dammrosch, its conductor, 15, was socially, musically and pecuniarily a success. Joseph Hawthorn gave Rosedale and Hamlet 16 to appreciative audiences. J. E. Comerford presented Milton Nobles' From Sire to Son in entertaining style 18. Appomattox, a play of "Amour et la guerre" by a semi-professional cast, repeated its success of last season 20. Sousa's Band, matinee and evening, 21. Augustin Daly's co. in A Night Off 22; Frederick Bryton's Forgiven 23; Sol Smith Russell underlined.—AUDITORIUM (Charles J. Belknap, manager): Cancellation of the dates of Gregory's Humpty Dumpty co. left the house dark 11-16; Peck's Bad Boy, with Ed. Ryan, a local hit 18 as the grocer, had a good house 18. Florence Bindley in The Captain's Mate was boyish and clever 19, 20. Reilly and Wood's Vaudeville 21-23. A Jolly 24-25.—ITEM: The Bridgeport Whist Club will present genial William Hovey and co. in The Flaming Bird 13. An S. R. O. house is assured. Several Bridgeport theatre parties visited New Haven 23 when

Manager Bunnell presented Canary and Lederer's The Passing Show.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frohman's excellent co. headed by Johnstone Bennett, presented The Amazons to a large and select audience 14. Mr. and Mrs. Kendal in A White Lie had an audience that tested the capacity of the house 15. The Bostonians 18, 19; crowded house. Sol Smith Russell "A Ward and Vokes 20. The Passing Show 23.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The Midwinter Circus, containing as it did, a strong vaudeville olio finished out the week to uniformly good business 11-16. Lillian Kennedy in the comedy, She Couldn't Marry Three, opened 18 to a packed house, giving satisfaction. Florence Bindley 21-23.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Joseph Hawthorn in Rosedale drew well 13. Mr. Hawthorn as Elliot Gray makes a dashing and picturesque hero, and his support and the mounting of the play are very good indeed. Prince Pro Tem 15; large house. This pretty burlesque opera made a pronounced hit, and the song, "Tommy Tompkins," is being whistled and sung by everyone. The co. headed by Fred. Lennox and Josie Sadler is bright and talented, and the scenery very beautiful. Sol Smith Russell in A Poor Relation was greeted by his usual crowded house 19. Mr. Russell has many friends in Norwich, and is always entertained by the Hon. Henry Ruggles. The Passing Show 22; The New Boy 24.—BRECK OPERA HOUSE (A. H. Harris, manager): Dark.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Local sparring exhibition 20; good house. Empire City Stars 22.—ITEM: The opera house is to be entirely repaired this Summer.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): J. E. Comerford in From Sire to Son 21. A dress rehearsal by local talent 22.

WATERBURY.—JACOBS OPERA HOUSE: Effie Ellsler in Hazel Kirke 14; good-sized audience. Lillian Kennedy and her co. in She Couldn't Marry Three to crowded houses 15, 16. They produced A Midnight Frolic at a matinee on 16. Prince Pro Tem, as produced 19, proved one of the most enjoyable musical pieces seen here this season. The co., including Fred. Lennox as Tommy Tompkins, and Josie Sadler as Wild Rose, were well received by a large audience.—PARLOR OPERA HOUSE: A good co. of vaudeville people attracted large audiences last week.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): The Captain's Mate 18 to a good house.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Rosedale pleased a large audience 15.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Amazons 16; good business. Prince Pro Tem filled the house and pleased the audience 16. Sol Smith Russell 28.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Prince Pro Tem 1; good house and general satisfaction. Peter Maher 23; Frederick Bryton in Forgiven 7.

NEW BRITAIN.—RUSSIAN LYCEUM (Gilbert and Lynch, managers): Frohman's co. in The Amazons to a good house 15. Sousa's Band filled the theatre 20 at matinee. Keller 22; Joe Ott 25; Devil's Auction 1.—OPERA HOUSE (J. W. Ringrose, manager): Harry Lindley 20, 25; good business.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Prince Pro Tem, matinee 19; good business. Sol Smith Russell in A Poor Relation 18; full house. The Passing Show 21; The New Boy 23; Cotton King March 4.

FLORIDA.

TAMPA.—CASINO (W. D. Lewis, manager): Thomas J. Keogh's Opera co. opened R. Muge's New Parlor Theatre on 12 to good business and will give performances every night during the season. Gentry's Horse and Dog Show did an excellent business 15, 16. Miss Yaw to a large and appreciative audience at the Tampa Bay Hotel for the benefit of the orphans' home 18.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rose Coghlan represented A Woman of No Importance to a moderate-sized house. Mabel Page Opera co. week commencing 25.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark 19-23.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Rose Coghlan in Diplomacy and A Woman of No Importance to small houses 13, caused by extremely cold weather. Robert Muntell presented The Corsican Brothers to a small house 14, another attraction suffering from the cold. Lottie Collins and co. in The Devil Bird to good business 15, 16; good co. Rhda, supported by W. S. Hart in The Parisians, to good business 18. Return engagement of Al. G. Field's Minstrels proved as popular as ever 19; cold house.—ITEM: We know of no better way of lessening the attendance at a good attraction than by freezing, such seeming to be the object of the management during the past few days, and so well have they succeeded, the receipts of managers of visiting co. will show. Three of the best co. visiting here, and the total not amounting to one good house when the weather is warmer and we are sure nature will heat the house.

ALBANY.—GRAND OPERA HOUSE (Samuel B. Wight, manager): Al. G. Field's Minstrels 13; good performance and well patronized. Fast Mail 23; spectacular Carnival of Commerce March 5.

BRUNSWICK.—L'ARLESIEN OPERA HOUSE (Frank A. Dunn, manager): Ellen Beach Vaw 15; good-sized audience; inclement weather prevented a crowded house.—ITEM: Miss Yaw was the recipient of many social attentions while here.—Brunswick was treated to a snow-fall 14 as a valentine, the first of its kind since 1875.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Colonel Robert G. Ingersoll delighted a small audience with his lecture on "Shakespeare," on 14. John L. Sullivan in A True American 15; The Burglar 19.—ITEM: Heavy snows here affected theatrical business.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Robert Mantell in Monbars 13; moderately large but well-pleased audience; very cold weather kept many away. Al. G. Field's Minstrels 14; small but delighted audience. The weather prevented a larger attendance.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Al. G. Field's Minstrels 15; good co. to fair business, owing to the weather. Rhda matinee and night 16; business very good. John L. Sullivan 18; poor business.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Colonel Robert G. Ingersoll lectured on "Shakespeare" 12 to a small but well-pleased house.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barry and Co., managers): Uncle Josh Sprucey 11; large audience. Freeman's Fun-Makers in A Railroad Ticket 13; Alabama 14; both to good business. Passing Show 15 drew one of the largest audiences of the season.—MENTION: Col. Jack Flaherty, of the Royal Winter Circus, spent 9-12 in the city visiting friends. He reports things booming in the Windy City.—Jack Forney, late treasurer at the Grand, left 11 for Memphis to accept a similar position in one of the theatres.—J. M. Monk, the official programmer of the Iowa-Illinois circuit, surprised his friends 12 by going to Springfield, Ill., and getting married. On his return he celebrated the event with a banquet to the employees of the Grand and his friends.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Prof. Lee, mesmerist, 11-16; fair business. The Passing Show 19; good house.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): True Blue 13-15; poor business. Willis' Two-Old Cronies March 6; Bessie's Comedians 12.—ITEM: The advance sale for Clay Clement 20 is unusually large.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Lee the mesmerist 7-10; small houses. James O'Neill in Virginius 11 brought more money to the house than any attraction this season. O'Neill is a very great favorite here, and at the end of the Forum scene he was called before the curtain five times, after which he made a little speech returning his thanks for the generous welcome, and saying many nice things of Alton and Alton people. The Railroad Ticket had a very good house 16, and pleased the crowd. Wang was greeted with a splendid audience 18. A Clean Sweep March 3; the Robin Hood Opera co. in Robin Hood 9; The Elxir of Life 10; The White Squadron 18.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Annie May Abbott 13, 14; light

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business. Alabama 15; fair house. Van Dyke and Eaton Comedy co. 18-20 opened to good business at popular prices. Men and Women 23.

JOLIET.—OPERA HOUSE (William H. Hulseizer, manager): Span of Life 15; large house. The Gormans 20; The Passport 23; Black Crook 25.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Alabama 12 pleased a good audience. Whitney Opera co. in The Fencing Master 16 gave an excellent performance to a full house. Black Crook 14; fair business. Wang 19; Passing Show 21.

MOBILE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Joshua Sprucey 16; fair business. Brainerd Comedy co. 18 opened a three days' engagement with the World, pleasing a fair-sized audience.

ELGIN.—DUBOIS OPERA HOUSE (Fred W. Jencks, manager): The Hecker Children, of this city, gave one of their delightful concerts 15 to a large audience. Ship of State played a return date 16 to a small house. Frohman's Girl I Left Behind Me 18; large audience. Company E took part in the performance.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Span of Life drew a top-heavy house 12. Alabama pleased a large and fashionable audience 13. The Railroad Ticket drew a swelled house and pleased all 14. The Two Sisters 18; small house owing to a heavy snow-storm. Passing Show 19; small audience. Clay Clement 22; Minstrels 23; Robinson Opera co. 25-March 2.—ITEM: Manager Chatterton refused to allow George W. Peabody's Colored Minstrels and Pickaninny Band to give their performance because of breach of contract. Manager Peabody says he will bring suit for damages. His co. are all here stranded, but he says they will be able to leave on Monday next.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): A Railroad Ticket 12; good business. The Passing Show 15; large receipts. A concert entertainment was given 18 by local talent for the benefit of the city poor. Manager Petty suggested the benefit, organized the co., and gave the free use of the house. The entire gross receipts (\$1,000) were given to the Benevolent Society for distribution.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Annie May Abbott, the electric magnet, 18; light business. The Girl I Left Behind Me 16; S. R. O. The Githolys Abroad 19, medium business.

AURORA.—EVANS' OPERA HOUSE (J. H. Plain, manager): Span of Life pleased a fair house 15. Rice's 16, 22.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Denman Thompson's Two Sisters pleased a large and fashionable audience 20. Andy Amann in A Clean Sweep plays a return date 20.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): The Girl I Left Behind Me 9; good business. The Derby Mascot gave a splendid performance to an appreciative audience 13. Men and Women 16; fair business. Mrs. Johnston-Bishop, assisted by home talent, gave a delightful concert to a large house 18. Sadie Martinot 20.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Levis' Uncle Josh Sprucey 14 to a 930 house. Annie May Abbott 20.—ITEM: Will H. Bradford, of Uncle Josh Sprucey, will close at Moline 16.—Nep. S. Scoville joined the co. here.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Dark 11-23.

PONTIAC.—FOLKS' OPERA HOUSE (Richard Folks, manager): House dark week of 10-17. Schubert Quartette 19, 20.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Annie May Abbott, the electric wonder, gave two interesting performances 11, 12. The Span of Life attracted a fair-sized audience 14.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Weston's Comedians in repertoire 11-16; good business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Span of Life 13 pleased a fair house. The Passing Show 14; good house. Freeman's A Railroad Ticket 15; good business. Kimball Opera co. 18; The Two Sisters 19; Wang 21.

Mr. Boyd. He has an unlimited acquaintance with both the profession and the theatregoing public.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Fencing Master, with Dorothy Morton as Francesca, to large business 12. Jennie Dickerson, of Des Moines, assumed the role of Marchese de Goldoni and received many handsome floral pieces. Hopkins' Trans-Oceanic Specialty co., with an excellent lot of specialties, delighted a good audience 13. Sadie Martinot and Max Figman presented The Passport in a fine manner for the first time in the city to fair business 18. Shuter and Ives 29. Alabama 21. GRAND OPERA HOUSE (William Foster, manager): Gorman's Gilhooley's Abroad pleased good business 13. Lillian Brainerd 25-27.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Black Crook 13; big house. The Fencing Master 15 filled the house with the elite of the city who were very liberal with applause. ITEM: The present lease of this house expires soon and there was very sharp competition to secure it for next year. The owners finally renewed the lease to Hughes and Kirschner for two years, and the management will remain in the hands of D. L. Hughes. Reports that a new theatre is to be built are without foundation.

DAVENPORT.—BUTLER OPERA HOUSE (C. H. Kimb, manager): Wang 7. Charles's Aunt 8. Whitney Opera co. in Fencing Master 9; all to excellent houses. Derby Mascot 10; packed house. Hopkins' Trans-Oceanic co. 13; Alabama 16; Gilhooley's Abroad 17. Men and Women 18. GRAND OPERA HOUSE (C. W. Riley, manager): Black Crook 10; fine house. The Girl I Left Behind Me 11.

MASON CITY.—AUDITORIUM (John Borland, manager): John Dillon 5; good house. Roberts-Martin co. in Faust to well-pleased audiences 11, 12. T. J. Johnson's co. in Sleeping Queen March 5. PARKER'S OPERA HOUSE (A. T. Parker, manager): Dark.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Jane Combs 12; Walker Whiteside in Hamlet 14; packed house. Black Crook 19; 20; Century Circus (home talent) 21, 22; Robert Hilliard 28.

FORT MADISON.—EMINGER GRAND (C. H. Salisbury, manager): Black Crook 12; good business; fair performance. The Girl I Left Behind Me 13; large and appreciative audience. Mart. E. Heisey, as Major Burleigh, was warmly received, this city being Mr. Heisey's former home. Co. F. Iowa National Guards, attended the performance in a body.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The Girl I Left Behind Me to a large and highly-pleased audience 13. Gorman Brothers in Gilhooley's Abroad had a fair house 14. Max O'Rell lectured to a crowded house 16. Black Crook 19; Brainerd-Montserrat co. 21-23.

CEDAR RAPIDS.—GRIFFIN'S OPERA HOUSE (F. A. Simmons, manager): The Gormans presented The Gilhooley's Abroad 13; small attendance. Max O'Rell lectured on "Her Royal Highness" Woman 18; fair house. Sadie Martinot and Max Figman in The Passport 19. The Black Crook 20; The Passing Show cancelled 25.

FORT DODGE.—FISLER OPERA HOUSE (G. F. Rankin, manager): Heavy advance sale for Walker Whiteside, return engagement, 18. Frank Russell lecture, March 1.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Fitz and Webster's A Breezy Time 18. K. of P. annual ball 19; David the Shepherd Boy 19. P. R.'s 100 (a local musical organization). The New Dominion 28. ITEM: The Opera House caught fire on the afternoon of 8, but the blaze was extinguished before any serious damage occurred.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Metropolitan Opera co. 1; fair-sized, appreciative audience. Band Concert 18; S. R. O. A Jolly Girl 25. DRESEK OPERA HOUSE (B. Dreese, proprietor): Dark.

CHARLES CITY.—HILDETH OPERA HOUSE (C. H. Shaw, manager): Roberts-Martin co. in Faust 16-18 excellent co.; good business first night; capacity of the house on the second. Uncle Hiram 21.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): The Girl I Left Behind Me drew a good house considering the inclement weather 18, and pleased its patrons. Uncle Josh Sprucey 22; Mozart Symphony Club 25. ITEM: A quiet movement has been under way toward the building of a modern theatre here for several months. It is now almost certain that a new house will be ready for next season with all the necessary requirements for staging an attraction and providing comforts for its patrons.

MARSHALLTOWN.—ODON THEATRE (Ike C. Speers, manager): The Girl I Left Behind Me gave a very pleasing performance 12 to a good audience. Alabama 20; Pawn Ticket 20, 21.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barbydt, managers): Alabama 19; large advance sale.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): The Fencing Master 14; large and brilliant audience. The Holden Repertoire co. began a week's engagement 19. A big house greeted them on the opening night, as is the rule with this class of attractions, women being admitted free. Among the plays in this co.'s repertoire are The Inside Track, Little Fauntleroy and others. Mr. Holden's title to which, it is to be feared, is a little cloudy. Flint the mesmerist 25; Passing Show 27.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Davis' U. T. co. gave the poorest performance of the season 12 to a large and thoroughly dissatisfied audience. Abraham Lincoln, an entertainment of real merit, was given by local talent 15, 16 to large business. The funds derived from this source are for the improvement of the primary grades of our public schools. Nearly 3,000 people witnessed the performance. The managers of the entertainment are loud in their praise of the courtesies shown them by Stage Manager Arthur Embrey and his valuable corps of assistants. ITEM: J. H. Rice, "thinking agent" of Coon Hollow, was here in advance of his attraction which appears here 26. Bessie Taylor has taken the place of Floyd Crowell, of Coon Hollow co., resigned. Edw. Hylpeter, manager of the National Spectacular co., is here booming a Merchants' Carnival to be given in the near future. The death of Colonel Robert Sloan, who committed suicide by shooting at his home in Rockford, Ill., caused much sorrow among his large circle of friends. Colonel Sloan was well and favorably known here, and at one time was manager of the Opera House.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Walter Lawrence in Fabio Romani 17; light business. Hallen and Hart and an excellent co. in Later On 16 delighted a fair audience. Fred. Hallen, Joe Hart and Carrie DeMar were received with marked favors. Lyceum Dramatic co. 18-23; Bartholomew's Equine Paradox 29-March 2. Murphy and Canfield in Alimony 7; return date. Charles Frohman's co. in Charles's Aunt 19; James A. Herne in Shore Acres 22; return date.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Powell 1, 2; splendid performances but poor business. Home talent 26; Stetson's U. T. C. 28.

GOOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Fielding and Waite's Unique Specialty co. 21-23.

EVANSVILLE.—GRAND (King Cobba, manager): Dark 18-23. PEOPLE'S (T. J. Graves, manager): The Passing Show 13; large house. Herbert Casthorn in A Cork Man 17; The Two Sisters 21.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): House dark 18-23.

CRAWFORDSVILLE.—MUSIC HALL (Towsley and Thomas, managers): Jane 12; small business. Gladys Wallis 16.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): Gladys Wallis, supported by the Patti Rosa Comedy co., presented A Girl's Way to a small but delighted house 14. The Eldon Comedy co. will open a week's engagement 18.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Dark 18-23. ITEM: There is a contemplated movement to build a new ground floor opera house to cost \$45,000.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Jane 15; good business.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Julia Stuart failed to keep her engagement 13. The house was heated and everything ready. This was the first co. to disappear in the season. Stetson's U. T. C. 23; Fabio Romani 28. ITEM: H. F. Dickson, in the interest of Stetson's U. T. C., spent Sunday, 7, here.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Jane with Mamie Johnstone in the title role gave a satisfactory performance to fair business 14. Stetson's U. T. C. 21; Walter Lawrence in Alben Benedict's Fabio Romani 23.

WASHINGTON.—OPERA HOUSE (Hortell Brothers, managers): Gladys Wallis presented A Girl's Way 15 a fair but highly pleased audience. Joe Casthorn was very funny. Ezra Kendall in A Pair of Kids 15 was greeted by a big house. Professor Roche, hypnotist, opens a three nights' engagement 18. ITEM: The local lodge K. of P. will give an amateur minstrel entertainment 21.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Jane 13; light business; good performance. ITEM: Swigart's Variety Theatre will be closed for a month for necessary repairs.

DUNKIRK.—TODD'S OPERA HOUSE (M. Waitman, manager): Andrews Opera co. in Fra Diavolo to a fair but well-pleased audience 12. Ezra Kendall in A Pair of Kids to an enthusiastic, packed house 19.

RICHMOND.—GRAND OPERA HOUSE (Frank McGilbey, manager): Howard's U. T. Co. 18, with matinee, to good business. Will C. Fecia, hypnotist, 21-23; Robert Downing 22. James B. Mackie 26. PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): Pauline Hall 16 in Dorcas to good business.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Gladys Wallis, supported by the Patti Rosa Comedy co., under the auspices of local lodge of Elks to a good house 15.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Charity Ball 14; fine audience. Gladys Wallis 16; fair business. The Gormans 22. Spooner Comedy Co. 25-week.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Due: Black Crook 21.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Limited Mail 22; good business.

ELKHART.—BUCKLEY OPERA HOUSE (David Carpenter, manager): Clay Clement in The New Dominion played a return engagement 19. A very large and well-pleased house greeted him.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Stowe and Co.'s U. T. C. 16; large house. Michael Erle, by local talent, for the benefit of the poor to a large audience 18. Rentz-Santley co. 1; Watson Sisters 19.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Rick's Surprise Party in 102, 21. The advance sale of seats is very large. Good's Opera House (J. B. Toms, manager): The Limited Mail to a large house 19; Markor's U. T. C. 23.

INDIAN TERRITORY.

MUSKOGEE.—TURNER OPERA HOUSE (Fred. E. Turner, manager): Ellis Brothers in A Terrible Mistake March 1, 2; Nashville Students 7.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager): Jarbeau Comedy co. billed for 11 failed to appear. Cleveland's Minstrels 16 drew probably the largest audience in the history of the Grand. S. & O. at a premium, and when all the tickets for the gallery had been sold, and the crowd still kept coming, another supply was obtained in hot haste, which was also soon exhausted, necessitating a second supply of S. R. O's. The co. is a large one composed of well-known white and colored performers and a troupe of Arabs. The bill was very long and gave a little of almost everything known to that class of entertainment. The audience was quite enthusiastic and enjoyed a large portion of the performance. Cleveland himself was "on the door" with a smile as broad as one of Billy Kersand's, while the crowd was surging in. 8 bells 17.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): J. K. Emmett in Fritz in a Mad House 16; fair house. Owing to the fact that most of their paper failed to arrive the co. was not properly billed, and but for this reason the house would have been a very large one. The performance was excellent.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): House dark 18-23. Walker Whiteside and Young Mrs. Winthrop are the immediate bookings. Manager Ernich prefers to have his house dark until good attractions come, rather than play pirate co.

WELLINGTON.—WOOD'S OPERA HOUSE (Ara M. Black, manager): House dark 10-16. J. K. Emmett having cancelled. AUDITORIUM (Charles J. Humphrey, manager): Lecture by Dr. P. S. Hensen 21.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): J. K. Emmett in Fritz in a Mad House 15; good business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Cleveland's Minstrels to a big business 15. Byrne Brothers' 9 Bells to a paying house 18.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): Jewell, by amateurs, 13; performance very poor.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Dark 11-16.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Cleveland's Minstrels 13; crowded house. 8 bells 17; good business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Alexander Salvini 13 in Ray Blas to good business; performance excellent. U. T. C. 14; good business; performance fair. Robert Downing in The Gladiator 18; fair business; good performance.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Gordon and Wells 11-16; fair business. Side Tracked 18.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): Joshua Simkins canceled on account of closing. Gorton's New Orleans Minstrels March 4.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Two Old Cronies gave a poor performance to a good house 18. Lost in New York, Elita Proctor Otis as Nancy in Oliver Twist March 4.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): Clay Clement in The New Dominion 12. The frigid temperature made business light; performance fine. Schumann Quartette 18; Jule Walters in A Money Order 25.

HENDERSON.—PARK THEATRE (Alex. D. Rodgers, manager): Marie Jansen and an excellent co. gave a good performance in Delmonico's at Six 8; Passing Show 12; F. Hopkinson Smith 13; A Cork Man 19; K. of P. dedication 19; Elks' benefit 21; Schumann Quartette 22; Coon Hollow 27. Lost in New York (Held and Snider, managers): U. T. C. 8; top-heavy house. Bates' Humpty Dumpty 16.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Robert Downing 16; small house. Virginia 21; Side Tracked 22.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Ed. F. Davis' U. T. C., matinee and evening, to full houses, 16. Side Tracked 20. A Flag of Truce, billed here 12, failed to appear.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Herbert Casthorn in A Cork Man 19; good house; audience well pleased. Limited Mail 25; Coon Hollow 27. HALL'S OPERA HOUSE: The Fruit of His Folly, by local talent, 22. COURT HOUSE AUDITORIUM: The Schumann Quartette 21.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, lessees and managers): E. B. Perry 11; fair house. Robert Downing in The Gladiator 13; fair house. Gorton's Minstrels 28. ITEM: Julia Stewart co. in Virginia, billed for 19, failed to appear. Owing to a continued run of bad business, the co. disbanded in Louisville, Ky., on 16.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Aunt Sally 12; Shore Acres 26; Ovide Musin March 1; Wang 6; Frank Jones 8.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 18-23.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Hands Across the Sea 15; poor business. The Manola-Mason co. in Friend Fritz 16; large and fashionable audience. Bulb Comedy co. 18-23.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Bulb Comedy co. 11-16; large houses.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Hands Across the Sea 21.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes,

NOTICE

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets" comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of THREE PROSPEROUS CITIES.

manager: Al. G. Field's Minstrels March 1. Sousa's Band 9.

ANNAPOLIS.—OPERA HOUSE (William Sim, manager): H. Henry's Minstrels 18; largest house of the season; performance fine.

HAGERSTOWN.—A THEATRE OF MUSIC (Charles M. Futterer, manager): Thomas W. Keene 22. A Baggage Check 25.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hordford, managers): Canary and Lederer's clever co., delighted a very large audience 13. John E. Henshaw, Charles J. Ross, George A. Schiller, Vernon Jarbeau, and Lucy Daly made hits. George Thatcher and Carrol Johnson in matinee gave a fair performance to a large house 15. Sousa and his band in pleasing concert matinee and night of 16 to heavy business. Joe Ott and co. in The Star Gazer entertained a fair audience 19. Captain Paul 21; Donnelly and Girard in The Rainmakers 22, 23; The Prodigal Daughter 25-27.

MUSIC HALL. (Thomas and Watson, managers): Percy Melton and Ethel Tucker in A Fair Rebel and Lady Clancarty were welcomed by large and well-pleased houses week of 11-16. The Banker's Daughter underlined. ITEM: Peter Maher, pugilist, and a variety co. played 15, 16 to good business. The Rhin Theatre opened 19 under the management of Kelley and Church, with a vaudeville co. to good houses. Lucy Daly, of The Passing Show co., lost a valuable diamond star brooch during the co.'s engagement here.

A dress suit, the property of one of the Opera House ushers, was stolen from the house 15. A box of Minstrel keys was presented by amateurs 29 to a good audience.

BROCKTON.—OPERA HOUSE (G. E. Lathrop, manager): Sousa's Band, with Carrie Duke, violinist, and Marie Barnard, soprano vocalist, appeared at Frank M. Buckley's annual benefit to a full house and gave an excellent entertainment matinee 17. Donnelly and Girard in The Rainmakers had a fair house and gave a satisfactory performance 18. PARK THEATRE (C. H. Prouty, manager): Morton and Ravelle's Specialty co. did a good business and pleased the patrons 18-20. ITEM: Manager C. H. Prouty's residence was considerably damaged by fire and smoke 19. His family were not in the house at the time, but he lost a valuable trunk for which he had refused \$500.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A Trip to Chintown co. did a good business 14. Manager Turner played Frank Lane's part the past week during his temporary absence from the co. Sousa's Band delighted a large audience 15. Marie Barnard and Carrie Duke were the soloists. Ward and Vokes 16 had a fair house to see A Run on the Bank. Professor and Mrs. Baldwin had the week of 18 and did a light business for the first half, although the performance is really wonderful. A Black Sheep 27; Cotton King 29-March 2; Thatcher and Johnson's Minstrels 4. BAPTIST TEMPLE: The Fink Jubilee Singers had a good audience 15. COLUMBIA THEATRE (H. C. Davis, manager): DARK. GAIETY and BIJOU THEATRE (L. B. Pike, manager): Opened under the above management 18 with the following co.: Irene Franklin, Luckie Thurlow, Freeze Brothers, Cooper and Stewart, Frederick Wenzel, Emma Bertrand, Fletcher Children, Campbell and Shannon, Taylor Sisters, Harry Bargoyns. Prices range from 25c. to 75c., and are altogether too high. RICH'S THEATRE (John P. Wild, manager): Fields and Hanson's Vaudeville co. closed a fair week's business 16. Week ending 22: Ammons and Clerise, Howard and Bland, The Millettes, Eclipse Quartette, Goldsmith Sisters, The Howes, Perris and Clarke, Hague and Helston, Kennedy and Gorton.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): The Silver King pleased a fair-sized audience 13. Howard's Stock co. commenced a week's engagement 18 to a crowded house. Dan Daly 25. ITEM: The Union Firemen held their annual ball at the Academy 15. The New Haven Dewatering Co. did the decorating and music was furnished by the Springfield Orchestral Club. Minerva, the new drama composed by Ella Gale, will be presented for the benefit of the Y. M. C. A. at the Academy March 5.

TAUNTON.—THEATRE (H. L. Peck, manager): Mr. and Mrs. Arthur Lewis in a new play by William C. Hudson entitled, Sealed Lips, 19 to a good house. Cast: Jack Gordon, Arthur Lewis, Inspector Lawton, Frank Rolleston, Dizzy Lowell, Harry Mills; Dr. Sherman, R. F. McClelland; Cyril Renfrew, Malcolm Bradley; Will Robb, R. Owen Mesch; Stewart Van Huyn, Frank Andrews; Crimmins, Spencer Perry; Dickson, Edward Noyes; Herrick, Joseph Stillman; Mrs. Van Huyn, Olive L. Oliver; Mollie Lowell, Amy Thomas; Lon Appleby, Mirabel Seymour; Ellen, Annie Young; and Lucy Sherman, Zeffie Tibbly Lewis. ITEM: After playing New England circuit a few weeks the co. will go West. Lydia Thompson occupied a box.

LYNN.—THEATRE (Dodge and Harrison, managers): The Prodigal Daughter co.'s baggage was held at Boston and in consequence they did not appear as billed 14, 15. George Thatcher and Carroll Johnson's Minstrels, matinee and evening, 16 to good business. The Wilbur Opera co. opened 18 to what bids fair to be a most successful week's engagement. The living pictures presented by this co. are among the best seen here. Joe Ott in The Star Gazer 26; Lynn Musicale (local) 26; Robert G. Ingersoll March 1; In Old Kentucky (return engagement) 2. MUSIC HALL (C. E. Cook, manager): Side Tracked 14-16; good business. The Gaiety Girls 18-20; well-pleased audiences. Leoni and Everett's Women's Club 21-23.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Ward and Vokes 14; large house; good performance. Empire City Comedians 15, 16; poor performance to good houses. The Passing Show 19; fine performance; large house. Sol Smith Russell 20 in A Poor Relation; S. R. O. The Girl I Left Behind Me 25; Trip to Chintown 27; Devil's Auction 28. PARLOR THEATRE (H. B. Tucker, manager): These people appeared 18-23: The Allens, Alice Clifford, Norman, Charles Phillips, Elinore Sisters, and Webster and Conlan.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Sousa's Concert Band gave a delightful program to a large audience 13. Trip to Chintown 20; Pizarro 22; The Prodigal Daughter 23; Thatcher and Johnson's Minstrels 25. BIJOU THEATRE (Charles E. Caswell, manager): These people appeared at this house 18-23: Ben Dodge, Devine and Traynor, Frank Deilar, May English, Jennie Bell, Lee Wayland, and Bowers and Armstrong.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Cotton King was presented by an excellent co. to a large and delighted audience 18. Edward Maggi, of this city, presented Virginians with a local cast to a large and fashionable audience 19. Joe Ott in The Star Gazer 28.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred. Colle, manager): For sweet charity's sake 14; good variety performance to a light house.

ANESBURY.—OPERA HOUSE (Hayden Brothers, managers): The Cotton King 28; S. R. O.; excellent performance. A Trip to Chintown 22; Manola-Mason co. 25; In Old Kentucky 26, 27. Hayden Brothers predict big business next week, it being "carrage opening" week here.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Power of Gold 14; fair house. A Trip to Chintown 15; large audience. Sawtelle's Dramatic co. 18-22, with matinee every day; large audiences. Co. good. ITEM: Joe Ott has been secured for Mrs. Miller's benefit March 13. The last booking of the season is Primrose and West's Minstrels May 7.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Dark 18-23. COLUMBIA OPERA HOUSE (W. P. Meade, manager): Dark 18-23. Guy Brothers Minstrels 26; Williams College Glee Club 26; Hoss and Hoss March 1; In Old Kentucky 4; Fast Mail 6; Friends 12; The Stowaway 14; Manola-Mason in Friend Fritz 15. THE BIJOU (William Henry, man-

ST. PAUL: METROPOLITAN OPERA HOUSE.

MINNEAPOLIS: GRAND OPERA HOUSE.

DULUTH: THE LYCEUM

Sincerely yours,

L. N. SCOTT, Manager,
St. Paul, Minn.

ager: Snow and Vimo's Specialties did a good business 18-21. Women Minstrels 25-March 2.

GLOUCESTER.—CITY HALL (Metropolitan Club, managers): Sousa's Band afternoon of 19 to a good house. The Cotton King 19 to a packed house. ITEM: The Cotton King carries a good co. and they deserve good patronage.

PEECHES.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Keller gave one of his excellent entertainments 15 to a good-sized audience. The best advertised attraction Dan Daly on his return visit, 16, in After the Fall. Ward and Vokes in A Run on the Bank pleased a fair-sized audience 19. The supporting co. includes some very clever people. Prince Pro Tem 25. A Trip to Chintown 27.

SALEM.—MECHANICS HALL (Andrews, Moulton and Johnson, managers): The Prodigal Daughter 16, excellent performance to large business. The Rainmakers 19; fair-sized audience. The Cotton King 22; Johnson and Thatcher's Minstrels 25. CADET HALL: Sousa's Band 19; large business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): W. A. Brady's Cotton King played a return engagement 16 and turned people away. Captain Paul was given by a co. that might have been better 19, 19; business good. The Prodigal Daughter 20-22; Thatcher and Johnson's Minstrels 23; In Old Kentucky (return) 25. ITEM: The Opera House ushers have engaged Billy Barry in The Rising Generation for their annual benefit, which will occur May 2.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Silver King 15; fair business. Keller 18; Prince Pro Tem 20; both to big business. THE FAIRY (Fred. Hall, manager): J. E. Comerford and co. 19, 19; fair houses.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): The Silver King 14; dim house, pleasing performance. The Shamrock and Rose, by local talent, to a packed house 16. Very creditable performance. Zeffie Tibbly and Arthur Lewis in Sealed Lips 23.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dan Daly in After the Fall 14, 15; pleasing performance. Manola-Mason co. in Friend Fritz 21; Prince Pro Tem 28; June March 21.

SOUTH FRANKLIN.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Hoyt's A Trip to Chintown played at advanced prices 18; good attraction; large and well-pleased audience. Side Tracked 22.

MICHIGAN.

GRAND RAPIDS.—POWERS OPERA HOUSE (W. H. Powers, manager): Charles's Aunt made her first bow before a Grand Rapids audience 13, and was very warmly received. The house was all sold before 8 o'clock and many were turned away. The co. was, in the main, efficient. Alha Heywood in Edgewood Folks attracted a fair-sized house 18. The star was the recipient of considerable social attention by the local K. of P. Lodge, of which he is a member. Robin Hood 21, 22. Young Mrs. Winthrop 25. GRAND OPERA HOUSE (G. Stair, manager): The Wilson Day co. has been entertaining fair-sized audiences during the week with the Devil's Web. London Belles Specialty co. 25-27. ITEM: Manager Stair, of the Grand, has decided to reduce prices to 20, 30 and 15 cents for the remainder of the season. Manager Powers has been absent from his post for several weeks, owing to a severe illness. His friends, who are limited only by the number of his acquaintances, wish him a speedy recovery.

LANSING.—BARR'S OPERA HOUSE (James J. Bair

MADAME REJANE.

Madame Gabrielle Rejane, the Minion's first subject this week, has arrived in this city, and will appear in her original role of Catherine Hubacher in Madame Sans Gêne at Abbey's on Wednesday night.

Madame Rejane, who studied at the Conservatoire, made her debut in Paris about sixteen years ago. Her first appearance was not marked by especial success. She first attracted attention in the part of Mimi Pinson in a production of La Vie de Bohème at the Vaudeville in April, 1880, at which theatre she remained several years, with occasional engagements at the Variétés. Although she acted a number of good parts, she failed to make a pronounced impression upon either the critics or the public.

It was at the Odéon that Madame Rejane achieved her first real success in the title role of Germinie Lacerteux, an ultra-realistic play taken from the novel by Edmond de Goncourt. The objectionable traits of Germinie's character were more accentuated in the play than they were in the novel, and consequently for several nights the piece was hissed by the public. In 1883 Rejane essayed the part of Suzanne in Beaumarchais' immortal comedy of Le Mariage de Figaro, without being successful. In the same year she made an attempt to act Portia in E. Harancourt's adaptation of Shakespeare's Merchant of Venice. The robes of Portia crushed the Parisienne, who was unable to render the dignity and seriousness of the role. But Rejane rallied her admirers by her interpretation of the rather risqué part of the heroine of Porto-Riche's admirable play, Amoureuse.

Rejane left the Odéon in 1889 for the Variétés where she originated the part of Betzy in Monsieur Betzy. Later in the same year she played Riquette in Ma Cousine. At the Odéon the following season she was seen in revivals of the parts in which she had met with the most success.

In 1892 she became the star of the Grand Theatre, formerly the Eden, leased by Paul Porel, who had relinquished the management of the Odéon. Rejane was seen that season in all her successful parts, and later acted Lisistrata in Maurice Donnay's very free adaptation of Aristophanes' most scathing comedy.

When Porel—who had meanwhile become Rejane's husband—gave up the Grand Theatre and entered into partnership with Albert Carré in the management of the Vaudeville, Rejane followed him to that theatre where she made her appearance in Madame Sans Gêne on Oct. 27, 1893.

THE MADGE YORKE TRAGEDY.

The funeral of Madge Yorke, whose real name was Margaret Winifred Drysdale, and was fatally shot in Philadelphia a week ago last Sunday by James B. Gentry, took place in New York last Thursday in the Church of the Eternal Hope, the Rev. Dr. E. C. Bolles officiating. The interment was in Woodlawn Cemetery. There was a large attendance at the funeral, including many professional people. The floral pieces included a cross from Jaffe and Pinkus, employers of the dead girl's father; a pillow from The Girl I Left Behind Me company; a wreath marked "From Canadian Friends," and a number of other wreaths and crosses.

James B. Gentry, who had escaped after committing the crime, was arrested last Tuesday night in Philadelphia, at Thirty-third Street and Columbia Avenue. He was suffering from a fractured skull, and had several cuts over the head, which were the result of his having tried to commit suicide with a pen-knife. He was taken to the German Hospital.

After his arrival at the hospital he had frequent periods of deliriousness. The exposure to which he had been exposed had greatly weakened him, but the doctors thought he had an even chance of recovery. At the present writing he is still alive.

Magistrate Milligan, accompanied by his clerk, John Moffet, Lida Clark, the sole witness of the shooting, and Detective Murray went to the hospital on Wednesday, and the magistrate gave Gentry a formal preliminary hearing. Gentry said in his deposition that he had known Madge Drysdale since August, 1893. They were engaged to be married, and she wore his ring on her finger. He was to have met her in New York on Sunday. Her letters had turned cold, and in answer to his telegram to let him know the cause of the sudden change, she wired: "12:30. I leave here at 10." As she did not meet him he took a train for Philadelphia. Meantime he had been drinking owing to his disappointment. He had a pistol in his pocket, as he fully expected to find a man in her room, "a little blond fellow."

Gentry stated further in his deposition that when he arrived at Zeiss' Hotel he entered her room unannounced, and said, "Well, darling, I have come. Are you glad to see me?" She seemed to be awfully disappointed at his unexpected arrival. She said, "Oh, why, what are you doing here?" Gentry declares he then said, "Darling, won't you kiss me?" to which she answered, "I will not!" Gentry maintains that on her refusing a second time to kiss him he was so enraged with insane jealousy that he shot the girl before he realized what he was doing.

The detectives state that Gentry seems to have attained remarkable popularity in the profession, and that every obstacle was put in their way while they were at work on the case in New York.

Daniel O'Reilly, of New York, has been retained by some of Gentry's professional associates to defend him in case he gets well.

HAMMERSTEIN IS OUT.

Oscar Hammerstein is no longer interested in Koster and Bial's. A stipulation was entered into last Saturday between Mr. Hammerstein and Koster and Bial whereby it was agreed that the action brought by Hammerstein against Koster and Bial should be dismissed.

Mr. Hammerstein has also disposed of his entire interest in the corporation to Koster and Bial for a sum which is stated to be \$75,000. Mr. Hammerstein still holds his mortgage of \$200,000 on the property, but has no voice in the business.

MISS DICKERSON RETIRES.

Jenny Dickerson, who some time ago relinquished an opportunity to sing in Paris and Berlin and instead joined The Fencing Master company, of which Dorothy Morton is the star, has left that organization. Miss Dickerson says her retirement is a result of personal differences with Miss Morton, who was jealous of the public favor with which Miss Dickerson was received at Des Moines, Ia., of which place she is a native.

COLORADO.

Colorado, a melodrama by Mrs. Henrietta Memminger, of Cripple Creek, Col., was produced at Colorado Springs on Feb. 18, under the management of T. R. Perry. A correspondent says: "A feature of the production is the large drops, which picture scenes in the famous Cripple Creek mining district."

OBITUARY.

Lionel E. Birch, professionally known as Lionel Bland, died at Wading River, L. I., last Wednesday, of pneumonia, aged about thirty-eight. The deceased belonged to a well-known family in England, where he was born, his father being John William Birch, one of the directors of the Bank of England. One of his uncles, Sir Arthur Noyes Birch, is the agent for the Western branch of this institution, and another uncle was Lord Chief Justice of Ceylon. His mother is the daughter of Sir Joseph Allen. He intended entering the English army, but failed to pass the medical examination necessary. Leaving England he went to New Zealand and spent some time in that country sheep farming, but not being particularly successful in that undertaking he decided to return to England. He made his first appearance on the stage there with Mr. and Mrs. German Reed, later at the Gaiety Theatre in London, and with various other companies in England. In 1881 he came to America, and for some time appeared with Katherine Rogers in Pymonia and Gaiety; then followed an engagement with Genevieve Ward, as leading man in Forget-Me-Not. With Janus-Webb he did excellent work, principally in heavy roles. About 1885 he spent a season with the late late Dion Boucicault playing in The Shaughraun. Following this he was induced to appear in comic opera, and with that end in view was offered an engagement with the Hess Opera company, in which he was successful. Then he was associated with Cora Tanner in Fascination. Mr. Bland will be remembered by playgoers for his excellent portrayal of the old Duke of Hurlingham, a part in which he made a distinct hit. Subsequently when Husband and Wife was produced at the Garden Theatre by that actress he played the Judge in that production. He also played with the Potter-Bellows company in Cleopatra. Then followed an extended engagement with Lotta when she produced Pawn Ticket 280. When this play was revived last season by Amy Lee she secured Mr. Bland to play his old part. Less than a month ago he left that company in Chicago, and returned to New York, leaving immediately for Wading River, Long Island, where he had a small farm upon which he was in the habit of spending his time when not professionally engaged. During the journey there from New York in the recently severe weather he caught cold, which developed into pneumonia and caused his death. Mr. Bland played principally character parts and old men, but he was equally at home in almost any style of part he undertook. Mr. Bland was extremely affable and agreeable, and was justly popular with all members of his profession with whom he came in contact. The remains were brought from Long Island last Friday and were temporarily placed in a receiving vault at St. Mark's Church, on Sunday, where the funeral services took place. Later the body will be sent to England for final interment in the family burial ground.

James R. Radcliffe died suddenly at the Colonial Club, on Saturday evening, where he was assisting in a professional performance, just after he had sung a ballad. He had retired to a dressing-room to change his costume, and while in a chair, he expired suddenly. The performance was suspended, and the club members held a meeting at which it was decided that the club should take charge of the funeral. The body was removed to the home, 228 West Thirty-sixth Street. The deceased was formerly well known on the vaudeville stage. He had been a member of Edward Harrigan's company for several years, but had not been cast in this season's plays. Among the roles he had played were those of Alonzo Crimmins in The Last of the Hogans, and Commodore Tober Toss in Reilly and the 400. He had parts in The Leather Patch, Cordelia's Aspirations, and The Woolen Stocking. The deceased had been in poor health for several weeks.

Moses Kimball, founder and owner of the Boston Museum, died in Brookline, Mass., last Thursday, aged eight-four. The deceased was a native of Newburyport, but went to Boston when a boy, and at the age of twenty-three, in 1833, purchased the New England Galaxy, which he published for several years. Fifty-four years ago with his brother he opened the Boston Museum. In 1845 he established the first dramatic company in Boston, and in 1846 he built the present Museum at a cost of \$200,000. He combined in the Museum the collection of curiosities from Greenwood's New England Museum and the Columbian Museum, the latter of which he owned. He was prominent in politics, having served several terms in the City Council and the Massachusetts Legislature. In 1879 he presented to Boston the sculptured group, "Emancipation." In 1894 he married the daughter of John Hathaway, a prominent Boston merchant.

Emma Frank died at her residence, 65 Lee Avenue, Brooklyn, on Feb. 19, of Bright's disease. She was born in 1847, in Roadville, Mo. Her professional debut was made in the company of the late E. L. Davenport. Her first husband was Harry McHale, an actor with whom she made various professional tours. After Mr. McHale's death she married Joseph Frank. She acted mostly under the name of Emma Stone, and filled engagements in stock companies and in the support of prominent stars. In later years she had devoted her energies to theatrical management. The funeral services were held at her residence last Wednesday, and the remains were cremated the day following at Mt. Olivet.

Princess Paulina, the tiny woman who had for several weeks appeared at the Theatre, died at her apartments in Twenty-third Street on Feb. 18 of pneumonia. She was born in Ossenrecht, Holland, where her father, whose name is Musters, is a banker. Her father, mother, six sisters and two brothers were of normal size, but she on her birth measured only twelve inches in height, and she had since grown but five inches. On Feb. 26 she would have been, nineteen years old. She began a public career nine years ago, and had visited the leading cities of Europe. She was accompanied to this country by her sister and the latter's husband, who will take her remains to Holland for interment.

Mrs. Fred Zweifel, professionally known as May Curtis, died of consumption at the home of her mother, Mrs. James B. Eichele, No. 17 West Ninety-ninth Street, on Feb. 8. Mrs. Zweifel had been in retirement for several seasons. Her first success was made in Faust Up to Date. She afterward attracted attention as the telegraph girl in A Hole in the Ground. She wished to return to the stage last season, but abandoned the idea on the advice of her physician. Her husband is the manager of A Temperance Town, and the funeral was delayed in order that he might reach New York from Denver.

Julius Scott died on Feb. 15 in Denver. He was born in Savannah, Ga., and was for several years a prominent member of Thomas Keene's company. He was also associated with Neil Burgess in The County Fair. He was successful in character work. Mr. Scott has been in poor health for two years, and he went to Colorado in hope of relief. A wife and two children, connected with the N. S. Wood company, survive him.

Mrs. Caroline M. McGlen, widow of the late Harry McGlen, of the Boston Theatre, died in that city last Friday of paralysis, aged sixty-two. She was a member of the Woman's Charity Club, the Woman's Relief Corps, the Golden Cross, and the American Legion of Honor.

Auguste Valquerie, the French dramatic author, poet and journalist, died recently in Paris. Valquerie, who was born in 1819, was one of the founders of the Economiste newspaper, and in 1867 he started Le Rappel in conjunction with Victor Hugo, to whom he was related by marriage. As a dramatist, M. Valquerie is best known as the author of Jean Baudry.

Mrs. Edwin Clifford, of the Western Faust company, died last Wednesday in Denver of heart failure. The body was buried in Denver.

Ann M. Boyle, widow of the late Augustus French Boyle and mother of Mrs. Anna Boyle Moore, died on Feb. 13, aged sixty-nine.

THE MINSTRELS.

Primrose and West's Minstrels recently broke the record by giving four performances and traveling a distance of 545 miles in thirty-two hours.

George W. Ripley has signed as business representative with the Heinrich Brothers' Minstrels, who take the road on March 9, carrying twenty-four persons, band and orchestra.

Al. Dolson will probably be interested with Walter D. Botto next season in a new minstrel company.

M. M. Miller, manager of the New Temple Theatre, Dyersburg, Tenn., writes to Tim. McKee that Culhane's Minstrels failed to appear at his house on Feb. 11, according to contract, and that this company has also failed to appear at other points in the South, according to published routes.

The New York Central is the Great Four-Track Trunk Line of the United States.

MATTERS OF FACT.

Al. H. Wilson, the popular German comedian, who is one of the principal features with The Twentieth Century Girl, withdraws from that organization March 9. Fannie Bloodgood will also be disengaged after that date.

Desirable attractions can secure good open time at the Hastings Opera House, Hastings, Pa., by applying to Manager James McNeil.

Dan Daly, the well-known comedian, is disengaged. He may be addressed at 333 Massachusetts Avenue, Boston.

A strong attraction is wanted for Easter week at the Academy of Music, Halifax, N. S., by Manager H. B. Clarke.

A pretty unmarried woman, about thirty, can secure a traveling engagement by addressing B. and C., care this office.

A number of Richard Stahl's latest songs have just been published by the Phelps Music Company, 52-54 Lafayette Place, New York. The music of all of them is very pretty and they should become favorites. Copies will be mailed to professionals by the publishers on receipt of ten cents.

Ethel Lynton has resigned from Charles A. Loder's company and joined the Milton Aborn Opera company, playing the character roles.

The costumes worn in The Twentieth Century Girl were almost all of them made by the Eaves Costume Company, and demonstrate what these well-known costumers can accomplish in their line.

Will S. Rising joined the Louise Beaudet Opera company opening in Chicago, Feb. 17, in Herman Perlet's opera comedy, The Dragon's Daughter.

Fanny Frantzell has been signed for The Private Secretary company playing the part of Edith.

The entire fixtures of the Empire Theatre of Philadelphia will be offered at a public sale by auctioneers James A. Freeman and Company, 422 Walnut Street, Philadelphia, Friday, March 8 at 10 o'clock in the morning.

Alphonso Phillips is the recipient of much flattering comment from the press, in support of the Labadie-Roswell company.

Eva Davenport, Irene Murphy and Marie K. Williams have joined the Seabrooke Opera company.

Eva Selbie has been specially engaged by Frederick Bryton for his company. She is to play Annie Demison in Forgiveness.

John L. Carncross will rent the Carncross Opera House, Philadelphia, Pa. after March 2 to responsible parties, who should address him for terms.

Heleen Lamont is disengaged for prima donna roles in Summer opera. She may be addressed in care of this office.

D. L. More, a young man of experience, desires engagement as advance agent or business manager. His address is 305 Herkimer Street, Buffalo.

NEW YORK THEATRES.

DALY'S THEATRE.
Under the management of Augustin Daly.
Every Evening, 8:15. Matinees begin at 2.
First Time in 30 Years.
Shakespeare's Comedy.

THE TWO GENTLEMEN OF VERONA
Miss Rehan as Julia, Maxine Elliott as Sylvia, Sybil Carlisle as Lucetta, George Clarke as The Duke, Frank Worthing as Proteus, John Craig as Valentine, Herbert Gresham as Speed, Sidney Herbert as Thurio, James Lewis as Launce.

MATINEES WEDNESDAY AND SATURDAY.

PALMER'S
MR. A. M. PALMER, Manager.
Evenings at 8. Matinee Saturday at 2.

SECOND MONTH. THE HUGE SUCCESS.

LAST TWO WEEKS.

THE FATAL CARD
By HADDON CHAMBERS and B. C. STEPHENSON.
Management of Charles Frohman.

GRAND OPERA HOUSE

Evenings at 8. Matinees Wed. and Saturday at 2.

MARIE WAINWRIGHT

Every Evening and Saturday Matinee.

The Brilliant Society Drama.

DAUGHTERS OF EVE

Wed. Mat.—Only Time—CANILLE.

Next Week—The Rainmakers.

GARDEN THEATRE

Evenings 8:15. Matinees Wednesday and Saturday.

29th Week. Crowded Every Night.

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LITTLE CHRISTOPHER

Jamming the House and Delighting Everybody.

Everybody's Favorite, Bessie Bonchill as Little Christopher.

KILANYI LIVING

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4th Avenue and 2nd Street.

DANIEL FROHMAN, Manager.

Evenings at 8:30 and Thursday and Saturday Matinees.

THIRD MONTH. UNABATED SUCCESS.

The Case of Rebellious Susan

By HENRY ARTHUR JONES.

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Evenings at 8:15.

Phenomenal Success of

MR. EDWARD HARRIGAN

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THE MAJOR

Original songs by Dave Braham.

WEDNESDAY. MATINEES. SATURDAY.

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Seats one month in advance.

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A LASTING SUCCESS. NEW TRANSLATION.

SARDOU'S NAPOLEONIC COMEDY.

MADAME SANS GENE

Under the management of Augustus Pitou.

By Victorien Sardou and Emil Moreau.

Presented in English.

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Good Reserved Seats 25 and 30 Cents.

Extra Matinee Monday. Also Tuesday, Friday and Saturday.

Tony Pastor and Splendid Show. The Knicknack

Dancers, The De Forrests, Herbert and Carin, George

Parker, Alonzo Hatch, Weston Brothers, Ramza and

Arno, The Lorettes, Murray and Alden, Max Pettingill,

The Morcellos, Tony Pastor.

AMERICAN THEATRE

42d St. and 4th Ave.

Matinee Saturday.

MR. T. H. FRENCH, Manager.

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PETER F. DAILEY

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18th Week. The Only Comic Opera in Town.

WHITNEY OPERA COMPANY in

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MISS CISSIE LOFTUS, THE FRANTZ FAMILY,

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1870.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, 50c; Half-page, 75c; One page, \$1.00.
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SUBSCRIPTION.

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NEW YORK, - - - MARCH 2, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—A COUNTRY SPORT, 8 P. M.
ACADEMY OF MUSIC.—ROY OF THE HILL.
BROADWAY THEATRE.—MRS. SANS GENE, 8 P. M.
CASINO.—VAUDEVILLE AND OPERETTA, 8 P. M.
DALY'S.—THE TWO GENTLEMEN OF VERONA, 8 P. M.
EMPIRE.—THE MASQUERADES, 8 P. M.
FOURTEENTH STREET.—HUMANITY, 8 P. M.
GRAND OPERA HOUSE.—MARIE WAINWRIGHT, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8 P. M.
HERALD SQUARE.—ROS ROY, 8 P. M.
HARRIGAN'S.—THE MAJOR, 8 P. M.
KOSTER AND HALL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8 P. M.
NIBLO'S.—LAND OF THE MIDNIGHT SUN, 8 P. M.
PALMER'S.—THE FATAL CARD, 8 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—DELMONICO'S at SIX.
COLUMBIA.—THE BAUBLE SHOP.
COL. SINN'S PARK THEATRE.—FELIX MORRIS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

A RELIGIOUS JOURNAL.

IN THE MIRROR of Jan. 26 last appeared an editorial article denouncing the demoralizing and dishonest act of certain exploiters of the phonograph in offering to the public in various cities what is claimed to be a reproduction of "the ravings of JOHN McCULLOUGH" while that actor was confined in an asylum for the insane.

Incidentally, the fact that the managers of this questionable enterprise had spread broadcast as an advertisement of the fictitious "ravings" a fac-simile of an article from a paper published in St. Louis and called the *Mid-Continent* was noted; and this article, which in a narrowness of spirit that illustrated a fanatical obliquity of judgment, impertinently and flimsily sought to draw from this phonographic "selection" a moral against actors as direct representatives of the devil and against the theatre as an annex to hades, was somewhat sharply commented upon. THE MIRROR also stated that it had never before heard of the so called mid-continental publication.

Now comes to THE MIRROR a marked copy of the *Mid-Continent*; a letter from one of its editors; and enclosed in the letter a clipping from the *St. Louis Republic*.

From the clipping, it is learned that the *Mid-Continent* is almost of age—it now being in its twentieth year—and that it is a religious newspaper published by the Presbyterian Newspaper Company. The copy of the *Mid-Continent* forwarded contains an editorial assuming to answer THE MIRROR's criticism, and evidently written by the editor who favors us also with the letter. The main argument advanced in the *Mid-Continent* article is, that THE MIRROR is "the yellow cur under the wagon of American journalism." The letter of the editor of the *Mid-Continent* is so rare an example of the politeness, the breadth, and the expressive grace of religious editorship

as it is recognized mid-continently that it is here reproduced:

St. Louis, Feb. 9, 1895.

To the Editor of The Dramatic Mirror:

Why don't you talk the rot you wrote about the *Mid-Continent* into a phonograph? There would be no further call for any more "mad ravings." You are speedy. The paragraph you quote appeared July 11, 1894.

D. R. WILLIAMS.

THE MIRROR reiterates its former statement that this particular phonographic enterprise is a fraud upon the public, a violation of decency and a crime against humanity; and that any newspaper, religious or secular, that assumes to preach a sermon of morality upon such fraudulent and demoralizing premises has either a canting hypocrite or an idiot for an editor.

The day for bigoted condemnation of the theatre on extrinsic grounds has passed. General intelligence rejects the illogical conclusions that fanaticism bases on worn-out theories. But there are yet so many persons in the world who accept without question whatever is set before them, if the purveyor himself pretends to be honest, that we still see preachers and teachers propagating a theology like that of CALVIN, whose doctrine of predestination assigned to heaven some persons who took no pains to get there, and consigned others to hell without regard for the endeavors they might make to reach the other place; a theology, too, whose early enthusiasts believed that the best way to enforce their ideas upon those who thought otherwise was by gently and slowly roasting them alive.

We have let the editor of the *Mid-Continent* speak for himself. A volume of characterization could not add to the picture he has drawn of himself with a few master-strokes. As to the *Mid-Continent* itself, a superficial examination of the paper furnishes an explanation of the reason why it is not better known. Its advertisements, though few, make up its chief feature of interest. Among them is one recommending a gold cure for tobacco, morphine and liquor habits; another offering "free for \$2.75 a fine 14k gold-plated watch" to every reader; another "free to ladies only," of "a valuable book entitled 'Secrets of the Toilet,' containing 'new receipts sent free explaining a new method of easily producing an exquisite complexion without paints, powders or poisonous compounds;' and others of patent medicines that are announced to cure everything from strabismus to unbelief.

The character and general credulity of the clientele of the *Mid-Continent* may be indicated by this line of advertising. It is evident that the Presbyterian Publishing Company are not in the business for charitable or missionary purposes. As their editor would probably say, they are "out for the stuff."

IN line with THE MIRROR's suggestion last week that the so-called high hat bill in the New York Legislature was palpably a strike, and would not pass on its merits, was the action of the Assembly in defeating it. The occasion of its consideration was seized by some of the wits of the lower house for the exercise of pleasantry. One member offered an amendment to compel men to give up their seats in street-cars to women and to prohibit women from acknowledging such courtesy; and another jester proposed that any person leaving a theatre for refreshment during a performance should relinquish rights to relief under the act. The mover of the bill, Mr. CUTLER, it is said, has hopes that it may yet become a law. For a legislator, he is a uniquely hopeful person.

THE act of a young actress in Harlem the other evening in "thumping a masher," as one of the daily papers most noted for its graceful and expressive English described it, ought to have a beneficial effect on the species called the chappie. The particular fellow accosted the particular actress on the street, and she hit him on the head with a bag of hickory nuts. He unsuccessfully tried to make an impression; but if popular belief as to the softness of the heads of such fellows is as well-grounded as is popular knowledge of the hardness of hickory nuts, there can be little doubt that the young woman really made several impressions.

It has been suggested that Colorado has found a solution of the view-obstructing hat difficulty. Since woman has been permitted to vote in that State, it is said, she takes off her hat in the theatre like a man. This is good, but will it stop at this? Better the monumental hat than that she should begin to go out between the acts.

FOOTLIGHT FUN.

NECESSARY.

COBBLE—"I understand that Spangler has started out to be a playwright."
STONE—"Is he doing well?"
COBBLE—"Not yet. He is learning French."—N. Y. Herald.

THE VILLAIN QUERIED.

HYACINTH (deglamorizingly)—"How much are you paid for this relentlessly pursuing me?"
HEAVY VILLAIN (forgetting himself)—"A paltry \$13 a week and expenses, ma'am."—Buffalo Courier.

PERSONALS.



CORDEN.—Juliette Corden—the favorite Janet of Rob Roy—had a new style of bonnet named after her not long ago. She is to be complimented further by having her features etched upon crystal by a glassware manufacturing firm. The request for permission was made to Miss Corden last week.

COURTLEIGH.—William Courtleigh has been engaged to succeed Wilton Lackaye in the title role of The District Attorney. He will join the company in Philadelphia on Wednesday.

CANBY.—A. H. Canby, manager for Francis Wilson, is the author of an interesting article in the *Mail and Express* on "The Theatre of the Future."

BEROLDE.—Judith Berolde will sail for Europe by the *Paris* on Wednesday. She hopes to bring some new dramatic material with her when she returns late in June.

FROHMAN.—Manager Daniel Frohman is at Old Point Comfort.

RALLI.—Mrs. Theodore P. Ralli gave a largely attended musical reception to her sister, Zelle de Lussan, at her residence, No. 6 East Fifty-fourth Street, last week Monday.

MANSFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) was slightly injured by a collision between Mr. Mansfield's private car and a passenger coach in the railroad yard at Milwaukee, Wis., last week.

BROWN.—Mrs. T. Allston Brown, wife of the well-known dramatic agent, is seriously ill with typhoid fever at her residence in this city. She is in a precarious condition.

STAHL.—Richard Stahl is hard at work. Besides the successful songs he composes in rapid succession, he is writing an operatic comedy, based on a popular subject, which will be produced next season.

BROOKS.—Joseph Brooks underwent an operation upon his eyes last Saturday. He had been troubled for several weeks, and on consulting an oculist learned that a slight operation was necessary. Mr. Brooks is now compelled to wear goggles temporarily.

CASTELLANE.—Count Castellane gave a box party at Saturday's matinee in the Harlem Opera House, when Mrs. Potter and Mr. Bellew appeared in Charlotte Corday.

MORRIS.—On the opening night of Felix Morris' recent engagement at the Queen's, Montreal, the Governor-General of Canada and Lady Aberdeen were present. After the performance their Excellencies went behind the scenes and congratulated the star.

HANLEY.—Lawrence Hanley has been deservedly praised for his work in *On the Mississippi*. His acceptability in melodrama after success in the legitimate proves his versatility.

KOVEN.—Reginald de Koven will conduct the orchestra at the 150th performance of Rob Roy at the Herald Square Theatre to-morrow (Wednesday) evening.

HARRISON.—Duncan B. Harrison was in town for a few hours yesterday on his way to Boston.

PACKARD.—Mrs. Beaumont Packard will publish shortly a weekly sheet intended to acquaint managers with the movements of actors. It will be called the *Packard Amusement Revue*.

THOMPSON.—John W. Thompson, who has been in England for several months playing *On Hand* in the English provinces with Minnie Percival, will return to this country next week.

GAUT.—Will E. Gaut, for three years manager of the Kasse Opera House, Gloversville, N. Y., has leased and will manage the Empire, Holyoke, Mass., where he will hereafter reside.

TILLOTSON.—W. W. Tillotson, ahead of The District Attorney, made a record last week in Philadelphia. As a result of his activity its preliminary newspaper notices aggregated more than a dozen columns.

WARREN.—Eliza Warren will deliver a lecture on The Merchant of Venice this (Tuesday) evening in the hall of the Metropolitan College of Music.

STERN.—Ben Stern is managing the tour of The Twentieth Century Girl.

FOOTE.—A recent issue of the *Daily Telegraph*, London, contained a notice of the marriage of Frank Musgrave Perry, a merchant and importer of Sydney, N. S. W., and Katharine Lucille Foote, an American actress, now in London, on Oct. 24, 1892, by the Rev. W. E. Madgwick.

PALMER.—Mary Palmer left the Robin Hood company in Detroit last week and returned to New York. The severance of the association was regretted by the charming singer and the management, but the travel was more than her health could stand. Miss Palmer has played Alan-a-Dale more than five hundred times, and she is entitled to the rest she is now enjoying in this city.

CURREN.—Emma Curren, leading lady of Chauncey Olcott's company, was entertained at a dinner in Washington, D. C., recently, by Mrs. Wilber F. Hinman.

BRAGGINS.—Nellie Braggins has made a hit in the part of Grace Darley in *Rory of the Hill* at the Academy of Music. Her singing of various Irish ballads is a feature of the performance, and she is repeatedly encored nightly. She has introduced several new songs recently that never fail to receive enthusiastic applause.

SPEED.—The *Forum* for March will contain a very interesting and entertaining article by John Gilmer Speed on "A Week in New York Theatres." He recently visited six theatres on six consecutive evenings, and very freely criticises the performances and the actors taking part in them, and he draws his conclusion concerning the condition and outlook of the stage from this definite study. Mr. Speed thinks that the dramatic art has become commercialized; and that actors nowadays have few opportunities to properly study and practice their parts under

first-class instructors. Mr. Speed, however, is not hopeless over the situation. Among the productions criticised are: *Too Much Johnson*, *Madame Sans Gène*, the *Kendals* in *A White Lie*, *The Case of Rebellious Susan*, *The Railroad of Love*, and *Gismonda*.

MELTZER.—A new translation of *Madame Sans Gène*, made by Charles Henry Meltzer, was used for the first time at the Broadway Theatre last Friday night. Mr. Meltzer has introduced colloquialisms of the period of the play in place of the latter-day slang used in the original English version.

SAID TO THE MIRROR.

WILLIAM RICHARD GOODALL: "It is a mistake to suppose that my play, *Two Colonels*, is a war play, for it is not. The war has ceased years before the action of my piece begins. My story, which is one of the heart, is woven around two men—two colonels—who fought on both sides in the great civil strife. The success of the piece has gratified me very much, for it is direct encouragement given to native writers and to the handling of American subjects. I have another play in hand dealing also with American scenes and people."

JESSIE BARTLETT DAVIS: "It amuses me sometimes when I hear the chorus girls say they are not quite perfect in their parts on account of lack of rehearsal. Why, when I first went on the stage, I had sometimes to go on and sing a leading role at an hour's notice. The manager would almost push me on from the wings after a few hurried directions about stage business, and my lines would be thrown at me *sotto voce* from every side."

EDWARD J. ABRAHAM: "A report has been published in one of the daily papers that managers were dissatisfied because it had not been made clear that Lewis Morrison was temporarily out of the cast of *Faust*. Now, this is entirely untrue. I notified all the local managers holding contracts with Mr. Morrison that he was forced to take a temporary rest, and with the exception of Dayton, Ohio, they were not desirous to cancel time. There has been no deceit in this matter. Announcements of his absence from the company have been made before the curtain. Mr. Morrison has nervous prostration and his eyes are troubling him. He is recuperating at Hot Springs, and will rejoin his company next week."

OSCAR HAMMERSTEIN: "No, I do not contemplate a trip to Europe this Summer. I shall engage all my attractions for the Olympia by cable. I think I shall astonish New Yorkers next year, and show them what can be done in the way of a vaudeville entertainment. I have got several novelties up my sleeve, each a big thing in itself."

F. ZIEGFELD, JR.: "I have engaged E. D. Shultz as representative of the Sandow Trocadero Vaudeville. Melville Stoltz will continue as business manager. I am now booking the company for next season. Mr. Sandow will not appear at a New York music hall, as has been announced. He is now preparing an entirely new performance for his New York engagement, which will begin on Oct. 1 next. The stage setting for this performance will cost \$8,000."

ALBA HEYWOOD: "I shall close my season on March 1, and begin work on my new comedy by Herbert Hall Winslow. I close early, as my advertising matter for Edgewood Folks is useless, and I do not want to get out a new edition for the short time before the production of the new piece. I shall use my curtain-raiser, *Down in Injanny*, also by Mr. Winslow, next season, giving it unusual prominence in the way of special scenery and paper."

J. W. MORRISSEY: "Wilton Lackaye's forthcoming starring tour in *Two of Him* will not conflict with his Trilby engagement. Mr. Lackaye's tour will begin on April 15 after the Trilby production."

W. M. WILKISON: "Salvini in comedy is something of a departure, but his acting in *The Student of Salamanca*—which was produced in San Francisco—stamps him as a comedian of rare powers. It will be quite a revelation to the New York public. Salvini has *Hamlet* and *Othello* in view."

ED. C. SANSON: "Business has been fair in the Northwest with Barlow Brothers' Minstrels, considering the extremely cold weather. The thermometer in some places has registered as low as 46 below zero, but we made a parade and gave the show just the same."

EDWIN P. HILTON: "The business of *The Land of the Midnight Sun* has been that of good times—up to high-water mark. We play Niblo's this week, and shall be in New York and Brooklyn for the next three weeks."

CHARLES FRIEW: "I placed a card stating that I was at liberty in THE MIRROR, and almost before the ink dried on the paper received an offer by telegraph."

DUNCAN B. HARRISON: "Pauline Hall has a genuine success in *Dorcas*, the Paultons' clever comedy, with music by Max Hirschfeld. Miss Hall's company is collectively and individually the strongest she has ever had, including as it does Jeanette St. Henry, Kate Davis, Mabel Florence, Signor Michelena, Hugh Chilvers, Charles H. Bradshaw, and many others. Miss Hall is in Pittsburgh this week. Next week she will begin a two weeks' engagement at the Boston Museum."

W. D. MANN: "The report that I shall be associated in a business way next season with Della Fox is erroneous. At present I have no definite plans beyond this season."

W. A. MCCONNELL: "People are blaming J. Pierpont Morgan and myself for grabbing up the fifty million dollar issue of government bonds. We had to do it. Gold is very heavy to carry around, and I got tired of paying storage. Was Grover in on this deal? I could prove it if Bill Jones was alive."

TO TOUR ON WHEELS.

C. H. Truesdell and Homer Granville, of The New Boy company, are arranging for a novel trip in England and Scotland next Summer. They propose to start soon after the season of The New Boy closes. They will spend a week in London, where they will equip themselves with a full outfit for bicycling. They will then spend a month or more on their wheels in rural England and Scotland.

TO LIONEL BLAND.

DIED FEB. 21, 1895.

There's a street that runneth throughout our town,
From the Northern Hills it stretcheth down
To the great green ocean's bed,
Among the myriad on this street,
Women and men we daily meet,
Are many who loved the dead.

Dear old Dick! It is cold to-night,
Under the stone so broad and white,
On the island hill-top's crest,
Old friend, the creeds may some be true,
If hope and heaven be not for you,
Good bye, for none shall rest!

FRANK BUTLER.

THE USHER.



Last week was one of great prosperity at the majority of New York theatres, and managers' faces were wreathed in happy smiles.

The flight of the big opera company and the extra holiday business served to swell receipts. The Bench Show was not in it as a counter attraction.

Lent begins to-morrow, but the theatre is no longer considered a forbidden recreation by the penitentially inclined, and except on Ash Wednesday and Good Friday Lenten observance is not regarded as a serious hindrance to good business.

A wideawake and extensive Western buyer, now in New York, hazarded the pleasant prediction yesterday that we are on the eve of flush times. He based his opinion upon trade indications.

"I find business in the liveliest possible condition among the wholesalers," he said. "During the recent dull period credits were reduced about four-fifths, and retailers throughout the country, unable to buy freely, were obliged to work off their old stocks at a sacrifice. They cleared out everything. Confidence has returned, credit is restored, and the metropolis is crowded with buyers who are laying in fine stocks to meet the Spring demand, which everybody feels will be almost unprecedentedly active."

"The wonderful success of the government bond issue is another striking indication of the fact that the bottom hasn't dropped out of everything, and that money is going to be plentiful. This Spring will mark the return of prosperity throughout the length and breadth of the land, and by next Autumn hard times will be only a disagreeable memory."

Speaking of actors who are not perfect in the words of a part on first-nights, T. H. French the other day told a good story of the late John F. Poole.

It was at rehearsal the morning after the premiere of one of his plays and Poole was premiering around because the principal members of the cast had been both shaky and uncertain.

"You're a crowd of Hottentots!" scolded Poole. "Not one of you was perfect."

"Excuse me," said the leading man, "I spoke my lines."

"Yes, but you didn't speak mine," answered the irate author-manager.

Lionel Bland, who died last week, was a capital character actor, who played a great variety of parts extremely well. Personally he was one of the kindest, sweetest-tempered men that ever lived.

His life was chequered with adversities, but he managed to smile on every one of them and to win and hold friends to the end.

For some time past in the intervals between engagements Bland used to spend weeks in solitude on Long Island, fishing, shooting and sleeping in a hammock. There was in him the instinct that impels some men to get as close to nature as possible. It was while in this retreat that he was stricken with pneumonia and, refusing to see a physician or to take proper care of himself, succumbed after a brief illness.

His father—who is a director of the Bank of England—called instructions for the funeral, which took place on Sunday. Poor Bland! Everybody liked him who knew him, and his untimely taking off is mourned sincerely by many.

It would have been better for James B. Gentry, and for society in general, had he succeeded in his attempt at suicide, following the unprovoked murder of Madge Yorke.

But the surgeons and doctors at a Philadelphia hospital are trying their best to bring Gentry back to health in accordance with that curious development of our civilization which would snatch a man from the jaws of death in order that he could be given over to the tender mercies of the hangman.

The tragedy seems to have been the result of a jealous, drunken frenzy, and Gentry's own account of it, given to the coroner after his arrest, throws no other light upon it.

The fate of Peeping Tom of Coventry does not deter other wretches from emulating his example. Erroll Dunbar, of the Young Mrs. Winthrop company, sends me the following account of an edifying state of things in the theatre at Upper Sandusky, Ohio, where his organization played last Wednesday night:

"The ladies of our company were much annoyed at Upper Sandusky by the stage hands of the theatre, headed by the stage carpenter. These fellows peeped into the dressing-rooms while the ladies were getting ready for the play."

"The dressing-rooms are all directly beneath the stage, and some two dozen holes have been bored through the floor of the stage. I caught the whole gang of loafers, including the stage carpenter, scurrying off their knees from these peep-holes."

"I understand from several persons in Upper Sandusky that other companies have suffered from the same ruffianly treatment. I know you will warn companies that may have the misfortune to be booked in that place."

What is the manager of this theatre about? If he has any respect for himself or for his professional visitors he will put an end to the outrage forthwith.

M. Febvre is about taking his departure from the United States and nobody seems particularly grieved about it except the newspapers that has been booming him in crazy fashion.

As Stephen Fiske says, M. Febvre has no use for the American stage and the American stage has no use for M. Febvre, whose position on the Paris boards is not sufficiently distinguished to make him a critical authority, and whose

academic narrowness places his opinions outside the pale of serious consideration.

Unless M. Febvre meditates a return to New York in a professional capacity his singular exploitation by Mr. Bennett's paper will continue to be a profound mystery.

Theatre-hat legislation is failing everywhere. The ridiculous and unconstitutional bill introduced at Albany met with defeat last week, and we shall probably hear no more of it.

The view-destroying big hat is a nuisance, but it cannot be removed by statutory enactment. Fortunately fashion has come to the rescue of suffering auditors, and the theatre bonnets now worn almost universally are beyond criticism.

The legislative plan to make theatre managers responsible for the headgear of their patrons would have been funny had it not threatened to cause serious annoyance and pecuniary loss.

A PLAYWRIGHTS' CONTROVERSY.

Arthur Hornblow claims to be joint owner and collaborator with A. E. Lancaster of the one-act play, *Lethe*, produced in this city last night in front of The Foundling, at Hoyt's Theatre. The play is announced as by Mr. Lancaster, who claims sole authorship and ownership. To a *Mirror* reporter, Mr. Hornblow said yesterday:

"Early in the Spring of 1891 Mrs. Fernandez told me she was looking for a one-act play for her daughter, Bijou, and asked me if I would write one. She suggested making Bijou a little Italian model who would fall in love with the artist employing her. The painter, however, considers her as a child only, and when the young girl discovers that he is in love with another woman, the curtain falls on a broken heart. That, by the way, is practically the story of *Lethe*. I told Mrs. Fernandez that I would go to work on the suggestion. The following day I called on Mr. Lancaster, with whom I was at the time on the best of terms, and told him about the story and the opportunity. He liked the idea, and consented to collaborate on the play and to share equally whatever money the play brought."

"It was arranged that I should go to his house two days later to assist in planning the piece. I called and Mr. Lancaster informed me that he had already completed the play, or, as he expressed it at the time, he had made a rough draft which we could alter if necessary. I read his draft and said it was useless to alter what was already excellent, and we decided to send it at once to the typewriter's. Mr. Lancaster had called it *Lethe*. I suggested *Lethe's Dream*, which was adopted. I then remarked to Mr. Lancaster that while I was glad the result was so satisfactory, I considered he had broken his agreement in not giving me an opportunity to do some work on it as had been arranged. Mr. Lancaster replied that that would make no difference as I had furnished the idea and that he should always consider me as half owner and as co-author of the play. No papers were drawn up. I had confidence in Mr. Lancaster's word."

"Shortly after this we sold our play to A. M. Palmer for one hundred dollars. Mr. Palmer agreeing to return the MS. if he did not produce it in within two years. The hundred dollars I divided with Mr. Lancaster, and I have in my possession the original agreement signed by A. M. Palmer, in which it says: 'It is understood that E. A. Lancaster and Arthur Hornblow are to be known and advertised as authors of said play.' As Mr. Palmer did not have an opportunity to produce the play it came back to us after the two years, and the MS. has been in our possession ever since. Mr. Lancaster has one copy and I have another."

"About six months ago I received a communication from Mr. Lancaster in which he said that he had decided to resume sole authorship and ownership of *Lethe's Dream*, adding in his letter that he thought it doubtful that anything will ever be done with it. I replied that I had no intention of relinquishing any of my rights. Shortly afterwards I heard that the piece was in rehearsal by Nelson Wheatcroft for production at one of the Empire matinees. I went to Mr. Wheatcroft and laid the matter before him. He immediately saw the justice of my claim and, sent for Mr. Lancaster and tried in vain to persuade him that he was in the wrong. But Mr. Lancaster persisted in ignoring my claim. I could have gone to law at that time but Mr. Wheatcroft told me it would be inconvenient him greatly if he were prevented from doing the play, and for that reason and also in view of the fact that no money was paid for using the piece, I allowed it to be performed with Mr. Lancaster's name as sole author and under protest."

"The piece was secured later, unknown to me, by Charles Frohman, who, I believe, paid Mr. Lancaster \$50 to hold it. Later, Charles Frohman passed it to Daniel Frohman, who has paid \$150 to Mr. Lancaster in advance royalties. Not one cent of that money have I received."

"My lawyer informed me that there was practically no way in which I could enjoin Mr. Frohman from producing the piece, for it appears that the courts regard a joint authorship and ownership in a play as a partnership, and a sale made by one partner unknown to the other is a good sale. My only remedy, therefore, is to sue Daniel Frohman for one-half of whatever the piece makes, and the papers will probably be served on that manager this week. Mr. Frohman tells me he has agreed to pay \$250 for *Lethe*, so my share will be \$250."

AN AMERICAN BOY.

Katie Emmett is to produce a new comedy-melodrama called *An American Boy* at the opening of next season, in which she is to personate the title-role. The production is to be on an elaborate scale.

One of the scenes will present Thanksgiving Day in New York with an illuminated view of the new Cathedral, introducing a "slum" quartette and a large corps of supernumeraries. Another scene will give a view of New York by night, showing the Elevated Railroad at the One Hundred and Tenth Street curve, with moving trains of cars. Other scenic features comprise the Empire Concert Hall and the Pennsylvania Railroad Grain Elevator. The *Slum Band* will introduce twenty-one musicians from eight to fifteen years of age.

In the course of the play Miss Emmett will ride across the stage at full gallop on the bay horse "Inspector Byrnes," the pride of the New York mounted police force. A picturesque gathering will be the parade of the New York Slum Band, in connection with a genuine fire engine drawn by four horses. The concert hall scene will afford the opportunity to present a strong array of appropriate specialties.

The management of *An American Boy* announce that the scenery of the production will be carried in a sixty-foot special car and a forty-foot baggage car, and time is being rapidly booked for next season.

LEASED A SAN FRANCISCO THEATRE.

J. J. Gottlob and S. H. Friedlander, who manage the California and Baldwin theatres for the Hayman corporation, have secured Stockwell's Theatre, San Francisco, on a five years' lease. They will rechristen the house the Columbia, and open on April 15. It will play first-class combinations only.

SETTLED WITH MR. MANSFIELD.

The Chicago, Milwaukee and St. Paul Railroad has paid to Richard Mansfield \$2,500 in settlement for the injuries sustained by Mrs. Mansfield at the Union Station in Milwaukee, last week, when a switch engine crashed into the Mansfield private car.

SULLIVAN'S BAGGAGE ATTACHED.

The sheriff at Jacksonville, Fla., on Saturday seized John L. Sullivan's trunks, containing his wearing apparel, on an attachment sworn out by Viola Armstrong, a member of his disbanded company, on a claim for \$250.

PHOTOGRAPHS FOR OUR READERS.



The above cut of the late Edwin Booth has been reproduced from a fine cabinet photograph, which is one of a series of seven subjects that *THE MIRROR* is prepared to furnish to its readers, practically without charge.

The great advance in photography has at last made it possible to produce photographs in large quantities at a nominal cost. *THE MIRROR* has ordered from the Automatic Photograph Company of New York large quantities of cabinet portraits of famous actors and singers for the benefit of readers who desire to possess them. The Company's process is entirely new, and is protected by patents. It consists of automatically printing direct from photographic negatives by artificial light on sensitized paper in continuous rolls, and of automatically developing it. The printing is done by a machine that feeds the paper under the negatives, switches the lights on and off for the consecutive exposures, and then carries the paper so printed to a series of tanks containing the proper chemical solutions wherein the printed image is developed.

Our photographs are all excellent in detail and in execution. They are printed from original negatives by Falk and they are copyrighted.

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Edwin Booth, Joseph Jefferson,
Mme. Modjeska, Rose Coghlan,
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THE DISTRICT ATTORNEY'S TOUR.

The District Attorney, having finished his successful run at the American Theatre, began his tour last night in Philadelphia with the original cast. Wilton Lackaye, owing to his services being required by A. M. Palmer for the production of *Trilby*, will retire from the cast on Wednesday night and will be succeeded in the part of John Stratton by William Courtleigh, who has been rehearsing it the past week.

Three managers are negotiating for the English rights to *The District Attorney*. William Terriss cabled to his representative in New York to secure the play if possible for the Adelphi Theatre in London, where Mr. Terriss is now acting. Two English managers now in this city are also in treaty for it, and it is probable one of the three offers will be accepted this week.

Manager T. H. French has arranged to present *The District Attorney* on tour until the close of the season. After Philadelphia, Washington, Baltimore, Brooklyn, and other cities will be visited by the company.

A TRUSTEES' SPECIAL MEETING.

The Trustees of the Actors' Fund held a special meeting last Thursday afternoon to consider the question of securing new offices. It was decided to postpone for the present the project of buying a house, inasmuch as the majority of the Trustees did not consider the plan of investing the Fund's reserve in real estate judicious. Several available office localities were discussed and the matter was finally left in the hands of Treasurer Sanger, with power to make a selection. It is possible that the present rooms may be leased again.

PROFESSIONAL DOINGS.

A new press sheet, compiled for the information of dramatic and sporting editors, has made its appearance. It is called *Up-to-Date Paragraphs*, and W. A. Brady is said to be its projector. E. S. Gill is the publisher.

T. H. French went to Philadelphia yesterday to attend the opening there of *The District Attorney*.

Charles L. Young has recovered from diphtheria, and is again ahead of *Gloriana*, which he says will not close.

Gladys Wallis closed her season on Feb. 8 at Lafayette, Ind.

C. E. Callahan's Tennessee play, *Coon Hollow*, has been renamed *A Romance of Coon Hollow*.

Mrs. Selby Tapsfield has fully recovered from her long illness, and will resume her old part in *The Danger Signal*.

F. I. Ritchie, formerly treasurer of the Grand Opera House, Brockville, Ont., has become lessee and manager of that theatre.

Lottie Vincent, of Palmer Cox's Brownies, was presented with a diamond ring on her eighteenth birthday, recently, by her father, James Vincent, stage manager for Charles T. Ellis.

Charles Frew has been engaged for *The Shaugraun*, in which he will play Harvey Duff, at the production soon to be made at the Fourteenth Street Theatre.

The recent statement that Anna Robinson had left *A Temperance Town* was erroneous. Miss Robinson retired from the cast one week on account of illness, but has returned to her work, and is now in San Francisco.

J. P. Carroll, late of the Sport McAllister and A Railroad Ticket companies, has taken the leading comedy part in Colorado, a new play produced at Colorado Springs, on Feb. 18.

Fanny Cohen will close her engagement with *Finnegan's Ball* at Philadelphia on Saturday.

Engel Sumner, of the Fabio Romani company, will return to New York next week, as that organization will close at New Albany, Ind., on Saturday night. Miss Sumner has been highly complimented for her work in this play this season.

The American Dramatists Club announces that all titles of plays must be sent in to the society, at 47 West Twenty-eighth Street, by Friday, March 1, as the Club list will be sent to press on that date.

A Barrel of Money closed on Feb. 16 in Wilkes-barre, Pa.

O. W. Hall will produce Mark Swan's play, *The Telegram*, opening on April 4. Jessie Mae Hall will be starred.

Mark E. Swan will join the Noss Jollities to revise and re-stage *The Kodak*.

Minnie Seward will this week put on her new play by Frederic Seward, *A Modern Mephisto*. It is a comedy in four acts, the scenes of which are laid in New York city.

A new play entitled *Cyrus Gilpin* will be produced next season under the personal direction of Kirk Armstrong.

In Denver, recently, Ida Sollee was called upon to play the part of Diane in *Paul Kaurav*, owing to the absence of Esther Lyons, who had been called to Omaha by the serious illness of her father. Miss Sollee acquitted herself so well in the part that the Denver newspapers made special note of her performance.

Harry Hadfield closed with the *Frankie Carpenter* company on Feb. 13 and joined Captain Paul at Woonsocket, R. I., on Feb. 15, playing the part of Emanuel at four hours' notice.

H. B. Wilber has engaged for Wilber's Comedians in the new musical comedy, *A Dark Knight*: Frank Manning, E. W. Wilson, George J. Secor, Frank Nelson, Thomas E. De Pew, A. E. Davison, Dolly De Vyne, Martha Conway, Arlie Severson, Elsie Thorne, Jennie Cline, Essie Barton and Ed. Adams. Paul Cohn, now with the Hoss and Hoss company, has been engaged as musical director. Knowlan Fraser will do the advance work. The season will open on Sept. 2, in New York.

Students in the classical department of Yale will probably produce a Greek play during the present college year.

The women of the Immaculate Conception Day Nursery, Brooklyn, have presented to Colonel and Walter Sinn, of the Park Theatre, a handsomely engrossed set of resolutions thanking them for a benefit matinee given last October.

The Central Theatre, Elizabeth, N. J., was threatened with destruction by the burning of an adjoining building last week, but was saved.

A flying machine will be introduced in Walter Sanford's new play, *A False Star*.

Steve Brodie will not be a member of the On the Bowery company next year.

Frank Daniels is preparing to star in a new opera next season.

The days of *The Masqueraders at the Empire* are numbered. Charles Frohman announces that he will produce *John à Dreams* some time during Lent.

Rosa Cooke has joined the Louise Beaudet Comic Opera company.

The Postal Employes' Mutual Aid Association enjoyed a benefit last Thursday afternoon at the Broadway Theatre. The programme included a contingent of the Empire Stock company in *Marsa Van*, the Whitney Opera company in scenes from *Rob Roy*, an act from *The District Attorney*, the New York Letter-Carriers' brass band in selections, and a recitation by Louis Aldrich, musical specialties, etc., by Lillian Thurgate, Victor Herbert, and Chauncey Olcott.

Clinton Moffett, treasurer of Daly's Theatre, gave a dinner party recently at his residence in Brooklyn. Among the guests were Richard Dorney and Miss Dorney, Henry E. Dixey, George Clarke, Herbert Gresham and Walter Sinn.

The Slaves of Gold company commenced its Spring tour at Haylin's Theatre, St. Louis, Sunday. After its engagement in St. Louis, it will be seen in Indianapolis, Detroit, Buffalo, Syracuse, and other cities.

Judas Maccabaeus was presented at St. Francis Xavier's College Theatre to-night by a cast composed entirely of deaf mutes.

The first annual ball and reception of the Thomas W. Moore Social Club will be held at Terrace Garden on March 8.

Howard Hall, leading man of Howard Wall's Ideals, was called to his home near Decatur, Mich., on Feb. 6, to attend the bedside of his dying child, Marie Melville Hall, who died the day following, and was buried on Feb. 10. Mr. Hall rejoined his company at Wilkesbarre, Pa., on Feb. 12.

W. F. Dickson, formerly manager for Thomas W. Keene, has been secured to go ahead of *The Ensign*.

The New York Central operates twelve great through-trains, daily, from Grand Central Station.

TELEGRAPHIC NEWS

CHICAGO.

Another Boom in Theatricals—Openings of the Week—Hall's Breezy Stage Gossip.

[Special to The Mirror.]

CHICAGO, Feb. 25. Another boom is on here. Mr. and Mrs. Beerbohn Tree, Sadie Martinot, Thomas W. Keene, Frank Daniels and Eleanor Mayo have been added to the new-comers on the local stage, and they are all identified with excellent performances there is a gratifying prospect of business picking up in a theatrical way.

Mr. Tree, fresh from his New York triumphs, had a royal welcome to-night at the Chicago Opera House, opening in The Ballad Monger and The Red Lamp before a splendid audience. Later in the week he will give A Bunch of Violets and Captain Swift. He is here for three weeks, and C. J. Abud is here to represent Mr. Abbey's interests.

Miss Russell did not produce La Perichole until Thursday night on account of illness, but it was a fine production and one in which she appeared to advantage.

At Hooley's, The Princess Bonnie opened splendidly to-night, and Daniels and Miss Mayo scored hits. It is a very enjoyable opera.

The February dinner of the Forty Club takes place to-morrow night at the Wellington, and it is expected that among the club guests will be Mr. Tree and his manager, Mr. Harrison; Mr. Abud, Thomas W. Keene, and Frank Daniels.

Louise Headett succeeded fairly well in The Dragon's Daughter at the Schiller, but gave up her second week to Sadie Martinot, who opened there to-night in a new play called The Passport, which was well received.

One of those agents who hails from the back counties and always wishes he was "back in dear old New York," was boring a crowd of his fellows the other day when he made the remark: "I'd give \$10 to be back on Broadway now," whereupon one of the party said: "I'll gladly give five towards it."

Here is an extract from a letter I have received from Dundee, Scotland, from Minnie Cowan-Tearle, whom I have never met, but whose work I have often admired. It just goes to show you how wide the circulation of The Mirror is. She writes:

"Being for 'laid lung syne' a regular reader of The Mirror, which is sent us weekly, we often, and more truly speaking, always, read your letter, and have had many a laugh over your collection or invention" (she writes me—there is no need of inventing) "of peculiar, to say the least, names. Mr. Tearle and I, walking, saw in a music-seller's window, and on the street trans, too, these two names, which immediately made us think of you. So we obtained a programme, which please find enclosed. I fancy they are original—certainly unique. We take the liveliest interest in America, and all that therein is, although so far away, and maybe ever to be. Trusting the little reminder of the interest we take in The Mirror and its correspondents be not an intrusion, with all good wishes, believe me," etc.

The names enclosed belong, or have been appropriated by, the vocalist and violinist (why not vocalist?) of the Scottish orchestra. The singer is Miss Lalla Miranda! And the player Miss Frida Scott! Great Scott! They are what McConnell would call birds, and they are now in the aviary.

Mr. and Mrs. Tearle are touring the English provinces in Shakespearean repertoire, and are winning golden opinions everywhere, under the management of Robert Arthur. Not our Bob, however. We couldn't spare him.

At the Grand Opera House a Texas Steer is drawing well. George Woodward is very good in Tim Murphy's old part, a man named Warren is great as Major Vell, and Rose Snyder is as wholesome as ever as Mrs. Brander. The second week of the engagement opened to-night.

Manager John W. Dunne and his pretty star, Gladys Wallis, are resting here for a few days.

Ben Giroux, of the company, discovered Alma Rose Offendich in the South. She was starring in A Winterwurst, which Mr. Giroux says is hot stuff.

A paragraph in The Observer says: "I have no desire to start in opposition to Colonel 'Biff' Hall, but here are a couple of sonnet names too good to keep: Neena De Rue and Catalina Gomez." That "colonel," however, belongs to "Biff" Morris.

A correspondent contributes Miss Delta Koska, of the Rentz-Santley company. No doubt she is a Russian. Thomas W. Keene opened well at McVicker's to-night in Richard III., and will be seen in his repertory during the engagement. He is well supported by Frank Heintz and charming Lillian Lawrence.

James W. Scott, publisher of the Chicago Herald and Evening Post, who is widely known in the profession, has purchased the controlling interest in both papers, and has also secured a controlling interest in the Chicago Times, which he will consolidate with the Herald, calling the new paper the Herald-Times.

Rice's 102 still goes merrily on at the Columbia, and as it has but two more weeks to remain the business is improving at every performance.

Prospects for the three weeks of opera at the Auditorium during the Lenten season are very bright, the subscription sale so far being larger than the entire subscription sale for last season.

Hallen and Hart said farewell to Chicago as joint stars Saturday night at the Haymarket, and last night Lewis Morrison opened there in Faust.

In Old Kentucky had two big houses at the Alhambra yesterday, and over at the Academy of Music The Span of Life "hummed" away. These houses underline John Kennell, McFadden's Elspeth, and The South Before the War, respectively.

The Lincoln's attraction this week is Effie Ellser, who was warmly welcomed yesterday.

Colonel John P. Hopkins appears determined to make his new theatre here a go. This week Amelia Glover and Filson and Errol head his specialty list, and the stock company presents The Golden Giant.

Frank Robinson of Carrie Turner's company, is here. He joins the Galley Slave soon.

George Wood, Frank Hall's efficient press man, has been made assistant manager of the Winter Circus, which continues to do wonderfully well, and E. M. Kayne has charge of his Havlin's Theatre, where continuous vaudeville has made a hit, as it has at the Casino. Mase Edwards has gone to open Hall's Cincinnati continuous house.

There are good vaudeville shows at the Olympic, Lyceum, Park, Engel's Pavilion and Grotto. Fougere made a great hit at the Lyceum.

The Sam T. Jack Extravaganza company is in its second week at the Madison Street Opera House and is doing well.

Dr. R. M. Stenett, a well-known Chicago singer and composer, has just completed a new opera which has been submitted to the Bostonians.

Gustave Frohman has authorized Miss Eve H. Brodlique of the Chicago Evening Post to write a one-act "curtain-raiser" to precede The Forsaking next season. "If they can find a suitable play, E. M. and Joseph Holland will star jointly next year, and if they do they will surely be successful. They are thorough gentlemen and talented artists—a rare combination in these degenerate days."

Franklyn W. Lee, of St. Paul, sends me this clipping: "The new sonnet is coming and her name will be Trilby du Maurier or Taffy Svengali."

So no more at present, from your friend, "Biff" Hall.

PHILADELPHIA.

The War of Wealth, The District Attorney, The Birth of Venus—Current Mills—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Feb. 25. One of the features of the past week was the production of a new curtain-raiser at the Girard Avenue Theatre. Taps is by Russ Wytal, a member of the stock company, who, with Marie Knowles and Carleton Macy, form the cast. The story is touching and natural. The performers showed a power of interpretation that deserves high commendation. Mrs. John Drew's engagement in Arabian Nights will continue a second week.

Mr. and Mrs. Kendal gave Lady Clancarty for the first time here. A Leader of Men was played later in the week, and the Chestnut Street Grand Opera House has been filled to the capacity the entire engagement. The War of Wealth, for the first time in this city, opened to a good house. The cast comprises Frederic de Bellevue, Edgar L. Davenport, Walden Ramsey, A. S. Lipman, Henry M. Pitt, Sidney Drew, Joseph Wheelock, Mary Shaw, Maud Monroe, Ruth Carpenter, Louise Galloway, and others equally well known.

Johnstone Bennett had her own way with the audi-

ences at the Chestnut Street Theatre in The Amazons. The entire company is adequate and the large audiences were greatly pleased with the work. The Chestnut Street Theatre is a fine theatre, and the Chestnut Street Theatre is a fine theatre.

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Edith Howe was a new-comer to the Boston stage, but Catherine Linyard had been seen before. John T. Kelly and Harry Kelly divided honors with Stevens and Lillian Thurgate effaced all memories of Cissy Fitzgerald's twinkling feet.

The Bostonians at the Tremont began a three weeks' engagement in Prince Ananias, which was given with the New York cast. The Maid of Plymouth and Robin Hood will probably be revived during the engagement.

Shenandoah—I beg pardon, The Greater Shenandoah—was given to-night at the Columbia, opening a single week's engagement.

This is the last week of Nat C. Goodwin's engagement at the Hollis Street, and it is divided between In Mizoura and A Gold Mine.

George W. Wilson has started most auspiciously as a star and there seems to be no reason why the Bijou Opera House should not have a long run with Our Uncle Dudley.

Zip is to remain at the Museum only this week, as combinations had been booked to fill up the remainder of the season.

Chauvigny Olcott opened a week's engagement at the Grand Opera House to-night before a very large audience. The Irish Artist was given with very nearly the same cast that was seen at the Museum at the opening of the season.

The Silver King is at the Bowdoin Square where Carl A. Haswin and his excellent company were seen to advantage.

Other attractions this week are: Palace, The Black Flag, Kishi's, a wonderfully strong specialty bill; Howard Atherton, Night Owls; Lyceum, London Gaiety Girls; Grand Museum, Katherine Rober in Camille.

Preparations are being made for a benefit to the veteran pantomimist, W. H. Bartholomew, who has been particularly unfortunate during the past two years, obtaining only a two months' engagement in that time, while his family has had much sickness.

Mansfield and McGee have given the use of the Grand Opera House for the benefit which will take place on March 20. Trilby is to have its first production in Boston after all. A. M. Palmer's company will give it at the Park on March 11.

The sale of seats for the German opera season indicates that that will be as successful as the one now in progress.

Mrs. Potter and Kyrle Bellew may give an entirely new production during their coming season at the Columbia.

Nat C. Goodwin has received an offer to go to London next summer to play David Garrick, supported by an English company.

Mrs. Guy N. Currier, of North Andover, better known to Boston theatregoers as Marie Burres, gave birth to a daughter last week.

Frederick Miller, Jr., has completed the book of another light opera, Nancy Lee, and is working on the music. It is said to be a military-naval satire, and, what is worse, it is said that it will be produced some time in April in this city.

Fashionable society women of this city gave a unique performance in Copley Hall last week. They gave The Winter's Tale, the cast being composed of women, and not a man being present in the audience. Men might ask all they wished, but they could not attend the performance, which reflected great credit upon the Saturday Morning Club. Judging from the pictures drawn by the fair artists for the morning papers, the entertainment must have been well worth seeing.

William Straight, one of the stage hands at the Castle Square, and Flora St. Clair, a chorus girl in Aladdin, Jr., were married on Feb. 13. They kept the wedding a secret, but as soon as it got noised around, their associates subscribed for presents, which were given them behind the scenes.

The Other Fellow, or a Double Quartette, by Kendall Weston and Mary Barnard Hume, which was given for the first time at Belmont 22, will shortly be added to the repertoire of Rose Cushman, it is said. The plot is rather clever. Four bachelors form a Bachelor's Mutual Protective Association, each agreeing that if he falls in love he will bring the fact to the attention of his friends, and if they decide against the young lady he will not speak to her for a year. The four fall in love. The other three in each case oppose the choice. The complications which follow are amusing. The piece was acted by amateurs, but it will probably prove successful when given by professionals.

Frankie Raymond's trip to Chicago was a flying one. In her absence her part in Aladdin, Jr., was well played by Jessie Shalders and Nellie Lynch.

Joseph Hawthorn may revive The Bells before he leaves the Castle Square.

John Drew's engagement at the Hollis, which begins on March 4, has been extended to four weeks, as it will be his last appearance in Boston for more than a year. His next season will be devoted to engagements in New York and London.

JAY BENTON.

WASHINGTON.

The Black Crook, Charley's Aunt, and Other Attractions—Theatrical News.

[Special to The Mirror.]

WASHINGTON, Feb. 25. The Black Crook commenced an engagement at Allen's Grand Opera House to-night to a large audience.

Charley's Aunt at the New National pleased a large audience to-night with Charles Frohman's original company in the performance. John Drew's engagement in The Butterflies was large. Mr. and Mrs. Kendall next.

The Academy of Music has a big audience. Primrose and West's big double minstrel aggregation is the attraction, and the performance merits praise throughout. The County Fair follows.

The Police Patrol is on at Butler's Bijou. Dan McCarthy next.

The Lyceum Theatre offers Hyde's Comedians, including the favorite, Helene Mora. The opening to-night is big. Russell Brothers follow.

Manager John W. Albough, of the proposed new Lafayette Square Opera House, which is under course of construction here, has entered a vigorous protest against the amendment to the Sundry Civil bill proposed by Senator Gray, of Delaware, authorizing and directing the Secretary of the Treasury by purchase, or condemnation proceedings to acquire the parcel of land known as the James G. Blaine premises—the lease of which he holds for the term of ninety-nine years—and copies of the protest have been placed on the desks of members of the Senate and House of Representatives. Mr. Albough declares that there is no need or demand, or any reasonable probability of any need or demand for the property for the uses of the government. Notwithstanding the favorable report of the project to the Senate last Monday, a vote has not been reached yet, and if it should pass the Senate the House will have something to say in the matter before the proposition becomes a law.

John Drew had an experience with the Abbey, Schofield and Grau management the opening night of the season that has quite ruffled that genial comedian. With some of the ladies of his company he went over to the Grand to get a glimpse of the finish of Lohengrin, which was running rather late. He met with quite a set-back when informed that personally he could enter, but that they could not admit the profession. The next day, at the Washington's Birthday matinee, Mr. Drew got even by turning down over a score of opera people who desired to witness The Butterflies.

The French actor, Frederic Febvre, and wife, occupied a box at Butler's Bijou Theatre Wednesday night to witness A Bunch of Keys. They were so well pleased with the work of Ada Butcher as Teddy that the next day the actress received a personal letter congratulating her on her ability as a pantomimist and as a comedienne.

John Glendinning, who has bought the English rights for Augustus Pious for The Power of the Press, has offered the young Washington actor, Geoffrey Stein, a liberal engagement to enact the role of Harold Norwood in London and England next season.

JOHN T. WARREN.

PITTSBURG.

Pauline Hall, The Cotton King, Aladdin, Jr., Mrs. Langtry, and Other Attractions.

[Special to The Mirror.]

PITTSBURG, Feb. 25. Pauline Hall opened to the capacity of the New Grand Opera House to-night, presenting Dorcas. Next week, The Birth of Venus.

At the Bijou, The Cotton King opened to-night for the first time here, and was appreciated by a very large-sized audience. Next week, The Cross Roads of Life.

Manager Henderson's Duquesne Theatre was packed to-night to witness the scenic marvels of Aladdin, Jr. The engagement will be extended to two weeks.

At the Alvin, Mrs. Langtry opened in A Wife's Pearl

to good attendance. As in a Looking-Glass is underlined. The Lillian Russell Opera company follows.

Joseph D. Clifton produced Myrtle Ferns at the New World's Museum Theatre.

at the Academy of Music the New York Stars gave a fine vaudeville bill to a good house.

E. J. DONNELLY.

ST. LOUIS.

The Liliputians, Richard Mansfield, Vaudeville, and Other Offerings at the Theatres.

[Special to The Mirror.]

ST. LOUIS, Feb. 25. The Liliputians commenced their second week at the Olympic Theatre, last night, completely filling the theatre.

Francis Wilson commenced an engagement at the Grand Opera House last night, appearing in The Devil's Deputy before a large and well-pleased audience.

The Hagan was crowded to-night with a large and fashionable audience to witness the opening performance of Richard Mansfield in Napoleon Bonaparte. A Parisian Romance, Beau Brummell, Jekyll and Hyde, Prince Karl, and Arms and the Man will follow during the week.

The vaudeville part of Colonel Hopkins' Show, at Hopkins' (Pope's) Theatre, headed by Signor Tagliapietra, is one of the best he has yet presented. The dramatic part of the bill was Blatz, the Alderman, given by the stock company. The theatre was crowded all day yesterday.

Slaves of Gold drew two big audiences at Havlin's yesterday.

Gun Hill's Novelities is a drawing attraction at the Standard Theatre.

The Lucille Rodney company has been rehearsing here for several days and started out on a tour to-night, the stand being Edwardsville, Ill. The company includes Lucille Rodney, proprietress; Jessie Morris, Alice Wheat, Lottie Allen, and Lee Beggs, Warren Catelin, Green Angelo, Weathers, and Blaydes, with business staff as follows: G. B. Rodney, agent; A. J. Laughlin, treasurer; Lee Beggs, stage manager; and F. A. Blaydes, press agent. They produce a five-act comedy, called The Dragon.

A season of grand opera in Italian and French will be given at Music Hall week of April 1 by the Metropolitan Opera company.

The erection of a new Summer theatre, where light opera will be given, is taking form. One of the principal street car lines is back of the enterprise.

Farnham's Opera company, under the management of F. A. Farnham, will produce The Pirates of Penzance at Exposition Music Hall for the annual benefit of the Police Relief Fund.

The Elks' benefit took place to-night at the Germania Theatre before a large audience.

A happy hit was made the last night of Dora Wiley's engagement at Pope's Theatre by the introduction of a live negro baby on the stage in her arms while she sang, "A Little Black Baby," written by Edith Key-ley of this city.

The fourth annual Mardi-Gras ball of the St. Louis Theatrical Brotherhood will take place to-morrow night at Masonic Hall and will be attended by members of all the companies playing here.

W. C. HOWLAND.

CINCINNATI.

Otis Skinner, Charley's Aunt, and Other Attractions—Pauline Hall Complimented.

[Special to The Mirror.]

CINCINNATI, Feb. 25. Otis Skinner made his initial appearance at Cincinnati as a star at the Walnut this evening before an appreciative audience in His Grace de Grammont. The King's Jester will be put on the last of the week. Richard Mansfield in a repertoire is underlined.

Charley's Aunt opened at the Grand to-night to a splendid audience. The Liliputians follow.

Havlin's had two big houses yesterday for The Two Sisters. Side-Track is the evening attraction.

Pike's Opera House opened yesterday afternoon under the management of Frank Hall of Chicago. It is to be a continuous performance house. Girard, Leon, Del Sabos, Karl and La Dell the Stewards, the De Forrest Sisters, the Cummings, Ford and Francis, Ryan and Redfield, Segfried, Shaffer and Clark, Morris and Goodwin, Albrata, Jessie Phillips, the Nibbles and Will C. Ferris form the first company. Mase Edwards was here last week as Mr. Hall's personal representative.

Louis Nash is to be resident manager. Charles Stewart stage manager, and Billy Rice has been looking after the orchestra. The prices of admission range from ten to fifty cents.

The Fountain Square has C. W. Williams' Specialty company including Lew Dockstadter and Agnes Charcot, hypnotist. Next is My Aunt Bridget.

The People's has Sam Devere's company this week and Harry Hill's company will follow.

The Cross-Roads of Life with Edmund Collier as the star is at Heuck's. It is to be followed by The Limited Mail.

Nobody's Claim is at Robinson's.

Pauline Hall was regally received here, the city of her birth, last week. Dorcas made a decided hit, so her houses were large. She very generously tendered the services of herself and company to the extent of half the Saturday night receipts to the Coffman Mission, a most worthy charity. The boxes for this evening were sold at the Chamber of Commerce and netted \$25 for the Mission. Miss Hall was invited to attend the auction sale, and accepted. She has the honor of being one of the very few women who have been on the floor of the Cincinnati Chamber while it is in session. In addition to this she enjoyed many social attentions.

WILLIAM SAMSON.

CLEVELAND.

Julia Marlowe in Repertoire—Charles Hopper, Shaft No. 2 and the Russell Brothers.

[Special to The Mirror.]

CLEVELAND, Feb. 25. The Euclid Avenue Opera House was filled to-night. Julia Marlowe opened a week's engagement enthusiastically received. The repertoire for the week includes As You Like It, Ingomar, Twelfth Night, Romeo and Juliet, and The Love Chase. Next week, Olga Netherlands.

Charles H. Hopper, a native of Cleveland, was welcomed by a large house at the Lyceum Theatre to-night in The Vale of Avoca. His friends gave him quite a hearty reception. Annie Ward Tiffany shared the honors. The play is a good one for illustrating Mr. Hopper's powers as an Irish comedian. He remains for but three more performances, and will be followed by Lillian Lewis in Cleopatra. Next week, Superia.

The Cleveland Theatre has Shaft No. 2 for its attraction. The company is headed by Frank Losee. The opening to-night was favorable for a good week. Next week, Bobby Gaylor.

Russell Brothers' company drew well at the Star Theatre this afternoon and evening. Next week, Stroh's Vaudeville.

Ed. C. Underner, who was manager of Henshaw and Ten Broeck, is treasurer of the Cleveland Theatre, and Tom Henshaw, late of the Alvin in Pittsburg, is the advertising agent.

Manager Henshaw has been laid up for the past three weeks with the grip, but is out again.

WILLIAM CRATON.

A MALICIOUS FALSEHOOD.

CUES.

Lewis Morrison's new play *The Privateer*, will be produced in New York about Jan. 6, of next year. Engagements in Boston and Philadelphia will follow.

J. Forbes Potter has opened a new place of entertainment called *Fitzhugh Hall* at Rochester, N. Y. It is provided with modern improvements, and the seating capacity is 2,200.

Colonel J. F. Milliken has secured the use of Hoyt's Theatre for Tuesday afternoon, March 5, for a reading of his comedy, *Supplementary Proceedings*, by F. F. Mackey, to the managers of New York.

Vic C. Giblin and Clara Luzanzie, of the Lillian Lewis company, were married at West Superior, Wis., on Feb. 6.

Adele Purvis Ori left for San Francisco last evening to fill an engagement of six weeks, opening at the Orpheum next Monday evening.

Walter Sanford, who closed his *Prodigal Daughter* season in New England recently, brought all his people back to New York last week, and is reported to have paid salaries in full.

Louis de Lange and E. E. Rice are thinking of sending out *The Globe Trotter*, the farce by Mr. de Lange which was tried at the Garden Theatre last summer.

Pauline Hall is reported to have played to \$6,450 in Cincinnati.

The Liliputians are said to have played to \$15,000 last week at the Olympic, St. Louis.

The Blue Jeans company will close season, it is reported, on March 10, at Kalamazoo, Mich.

The Old Glory company will close season, it is said, on March 9.

J. A. Hoffman, who has been ill with pneumonia for four weeks, at the house of his mother, in Frankford, Pa., is improving, and expects to go on the road about March 4.

Duncan B. Harrison has taken the business management of Pauline Hall in Dorcas, her new operatic comedy, in which she is doing a large business this season.

Jacques Kruger will appear next season with May Irwin in *The Widow Jones*.

The first New York production of Thomas Q. Seabrooke's new comic opera, *The Grand Vizier*, will take place at the Harlem Opera House next Monday.

Charles T. Aldrich, who has been playing *Charley Hoss* in Hoss and Hoss during the past twenty-eight weeks, retired from that company on Saturday in order to be with his mother, who is very ill at their home, Cleveland, O.

Maurice Darcy, for the past three seasons light comedian of the Patti Rosa company, is seriously ill at No. 129 West Fifth Street, where he is attended by his parents.

Clara Rainford recently made a very favorable impression as Jane Rutherford in *The Child Stealer* at Cordray's Theatre, Seattle, Wash.

Jane Stuart will be married at the home of her parents, Mr. and Mrs. Maurice F. Holahan, 137 East Fifty-fifth Street, this evening, to General Louis Auer, of Milwaukee.

Mrs. Guy W. Currier (Marie Burress) gave birth to a daughter at her home in East Andover, Mass., last week.

Following *Humanity* at the Fourteenth Street Theatre, next Monday, will be a scenic revival of Dion Boucicault's *The Shaughraun*, under the management of Walter Sanford, who promises a presentation of this play unexcelled in these days of strong melodramatic productions, and interpreted by a cast of recognized favorite artists.

Mrs. Clarendon Smith (Helen Mowat) is managing Little Bo-Peep in various towns with local talent. Hal Clarendon, Jr., is her business representative. Her headquarters are at her dramatic school in Elizabeth. Frank Clarendon goes with Kate Claxton, Jean Clarendon is with Shore Acres, and Little Dot Clarendon and Rolinda Bainbridge are with Richard Mansfield.

Walter D. Botto has engaged for the Two Fairies' company, James Russell, Alfred J. Pierce, Tom Mack, Fred. McGee, May Curtis, Jennie Backus, Ida Belle, and the three Barron sisters.

William Nelson has joined A Baggage Check as leader, and Charles H. Prince has also become a member of the company. This attraction recently played return engagements in Allentown and Reading, Pa., to larger business than originally.

Henry H. Winchell has finished a successful engagement of twenty-four weeks with Neil Burgess' *The County Fair*.

Negotiations are pending whereby Charles E. Blaney's farce, *A Baggage Check*, will have a six weeks' run at a Broadway theatre in this city. Helen Kelly, late of Russell's Comedians, has assumed Madge Yorke's place in this piece. It is said that Mr. Blaney will have two new pieces on the road next season.

Sadie Hassan will next season play *A Kentucky Girl*, alternating it on return dates with *No body's Claim*.

W. E. Gorman has bought the interest of E. J. Abrams in *A Green Goods Man*, and is now sole owner and manager of that attraction.

L. D. Blondell, who has been visiting in Chicago since the closing of *The Coast Guard*, has had offers, he says, from several managers. He will open his aquatic tour for the summer at Denver, Col., and close it in Oakland, Cal.

Ernest Lamson has joined James A. Herne's *Shore Acres* company to play the part of Dr. Samuel Warren.

Eltha Wardell began a Spring tour with *The Diamond Breaker* company at Lothrop's Theatre, Worcester, Mass., yesterday. Harry L. Rawling, last season in advance of the company, has been engaged as stage manager and to play several character parts.

The Arthur Lewis company is at the Queen's Theatre, Montreal, this week.

Charles Patterson has been engaged for a comedy part in *The Flying Dutchman*.

Jules Lemaitre's play, entitled *L'Age Difficile*, was produced at the Gymnase in Paris recently. The play, like all the works of this gifted essayist, is interesting as far as the delineation of characters is concerned, but it is lacking in dramatic qualities, and will only appeal to those who prefer subtle psychological interest to dramatic effect. Imbued with pessimistic ideas, as all Jules Lemaitre's plays are, this one leaves a depressing impression. The story is not exhilarating. It deals with an aged man who falls hopelessly in love with a young girl. There is no logical conclusion to the play, the spectator being free to draw his own conclusion. The cast is a most remarkable one, as it includes Madame Judic, who has abandoned comic opera for legitimate work, and who made a great success. The second in the cast was Antoine, who started the Theatre Libre a few years ago. He made a pronounced hit.

AMONG THE DRAMATISTS.

Oscar Wilde once told the writer that he was never nervous on a first-night. Once he finishes a play to suit his own taste he considers his part of the task at an end and never bothers much in what way it is received by the public.

A. W. Pinero, on the contrary, is extremely nervous on first-nights. He sits in gloomy silence in some sheltered nook of the stage eagerly listening for applause.

Sardou's wit is never more keen than when a new play of his is produced and when all his nervous confères come to shake his hand during the *entr'actes*. Sardou always stays behind the scenes, encouraging the actors and keeping them in good spirits by his unfeigned *esprit* and humor.

Alexandre Dumas, on the other hand, quietly sits in a box on a first-night, watching with the utmost indifference the progress of his play as though it were the work of a stranger. He never speaks a word during the whole performance and it is unsafe to address him unless the audacious speaker wishes to bring upon his devoted head some specimens of the scathing remarks that Dumas can make with great facility when he is annoyed.

The American Dramatists Club held a social meeting and partook of a supper at the club-rooms on Saturday evening.

Alice Kauser has received applications for plays answering the following description: A society drama for a star actress; a romantic drama for a young star actor; a drama of social life for a stock company; a one-act play for a comedienne; a melodrama with a strong part for a young actor. Authors having plays of the sorts named should communicate with Miss Kauser, whose office is at 1432 Broadway.

A one-act play called *Evelyn Hope*, written by Dodson L. Mitchell, of the Julia Marlowe company, was acted successfully at the Elks' benefit in Pittsburgh, on Feb. 15.

William Richard Goodall, the author of *Two Colonels*, is also the author of *The Absent-Minded Man*, which was purchased by Roland Reed. Mr. Goodall is also a clever draughtsman, and has done work for some of the best-known papers in the country.

The new play, *The Other Fellow*, by Kendall Weston and Mary Barnard Horne, was produced for a trial performance in Boston last Friday and a large and very fashionable audience voted it an interesting play. One Boston paper compares it to *Liberty Hall* and another suggests *Lady Windermere's Fan* as the class to which it belongs.

Another new one-act play by Russ Whytal has been accepted by Manager Holland, of the Girard Avenue Theatre, Philadelphia. It is called *Agatha Dene*, and it will be produced on March 4. It will be the third of Mr. Whytal's plays to be presented by Mr. Holland, whose faith in the work of this rising dramatist has been fully justified in the past.

Murfreesboro, a war drama by Harry Hubbell, was recently produced in Nashville, Tenn., by amateurs, and is said to have been successful. The play is founded on the battle of Stone River, fought on Dec. 31, 1862.

William Collier will produce his new comedy, *Mr. Smooth*, in the Spring.

Final arrangements have been made by which Fred. F. Schrader, of the *Washington Post*, has transferred to Fanny Rice the manuscript and all rights of his adaptation of the musical comedy, *Nancy*, which Miss Rice has been playing for the past four months.

George C. Jenks has signed a contract to write a burlesque for the Holiday Sisters' Extravaganza company. The title is *Queen Lil*, and the scene is laid in the Hawaiian Islands.

Lewis Morrison has secured a new and original romantic melodrama called *The Privateer*, written by Harrison Grey Fiske. It is a costume play, calling for an elaborate scenic equipment and a large cast. Mr. Morrison will give it an expensive production, probably in New York. It will be seen in February of next year.

LETTERS TO THE EDITOR.

A DRAMATIC COINCIDENCE.

NEW YORK, Feb. 24, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—Regarding the similarity of scenes in Charles T. Dacey's play written for Jacob Litt, entitled *The War of Wealth*, and the piece I have just completed with Will R. Wilson: Between four and five years ago I founded upon incidents that had occurred in Australia a play in which one of the features was a bank panic. The scenes were laid in New South Wales.

Some eight or nine months ago, when I decided to collaborate with Mr. Wilson the locale was changed to Colorado. A description of my scene was printed by several New York papers a fortnight ago. Several days afterwards appeared a notice in detail almost exactly like my description, which read: "One of the principal scenes of the play shows an excited mob at the door of the crippled bank threatening the lives of its officers and the timely arrival of a load of gold under police escort from California." I have written to Mr. Litt drawing his attention to my prior claim in the matter. He has had ample time to reply, but up to date has not done so. Mr. Dacey's response shows great indifference. "A run on a bank," he says, "is not a very original idea, and has been presented on the stage before, and probably will be again."

It certainly will be presented again, and in exactly the form I have stated. The point at issue is not the merit or the originality of the idea, but the question of treatment. It is coincidence of treatment and not of idea that arouses legitimate accusation of plagiarism. This, I must admit, is mere coincidence, and my desire to make public the circumstance is to anticipate any suggestion that may be leveled at me that I have reproduced the chief scene of Mr. Litt's production.

Very truly yours,
CHARLES BRADLEY.

THE PRODIGAL DAUGHTER COMPANY.

NEW YORK, Feb. 25, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—So many rumors, mostly of the truth, have been floating about concerning Mr. Walter Sanford's *Prodigal Daughter* company that I think it only fair to ask you to print the following facts:

Mr. Sanford, for reasons best known to himself, last Wednesday decided to close the season. This was communicated to the company at Boston on the afternoon of that day. Two or three of the company proceeded to New York on Thursday; the remainder were brought through by Mr. Sanford's representative on Friday, all board bills, etc., having been paid by the management. A treasury call was made for Saturday afternoon and all salaries due paid in full.

For my part, I wish I had always been as well treated in the past, and hope the future may have no worse in store for us.

THE DATE WAS CANCELLED.

PHILADELPHIA, Feb. 20, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—In this week's issue of your paper I notice that under the column headed "Questions Answered" that you attribute the non-appearance of Daly and Edwards' No. 1 Gaiety Girl company in this city to the inability to procure desirable time at a first-class house. At least this is the way you answer the query of "Quaker," Philadelphia. I would be to inform you that the aforesaid company had two of the most desirable weeks of the season, which were booked previous to its appearance in this country, but after the immense success it created in the metropolis, Mr. Daly paid for the cancelling of that time, in order to continue the New York run. Would you kindly correct this error, and greatly favor.

Yours very truly,
FRED. G. NIXON.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Asper, Mrs. Clarence
Ackerman, Irene
Andrews, Florine
Annesly, Isabel
Aron, Orient
Allen, Mrs. Archie
Beach, Catherine
Berkley, Olive V.
Behr, Carrie
Bowen, Minnie
Bender, Olive
Buckley, May
Bryton, Georgia
Bubell, Mrs. Bert
Brooks, Fannie
Bernardo, Nellie
Blosser, Mrs. D. P.
Bell, Helen
Bonta, Mrs. D.
Baldwin, May
Barry, Helen
Barnes, Lizzie C.
Banks, Maude
Baker, Ella
Rabcock, Pearl
Cormish, Sylvester
Carnahan, Mrs. A. E.
Church, Lottie
Corlette, Helen
Campbell, S.
Claremont, Ray
Carter, Nannie
Creighton, Bertha
Cowell, Sydney
Childs, S. R.
Cass, Florence
Chapman, Edythe
Cavendish, Maude
Crabtree, Lotta
Clark, Mrs. M. L.
Chester, Miss M.
Crosell, Florence
Clayton, May
Carle, Alice
Crawford, Mrs. A.
Campbell, Florence
Cleveland, Bessie
Dougherty, Sidney
Danna, Katherine
Dudley, Daisy
De Lorme, Kitty
D'Arcy, Maude
Dainty, Laura
Day, M. Louise
Davis, Helene
Denning, Dorothy
Edwards, Gerome
Eustace, Jennie
Eldridge, Edith
Eggleston, Anna
Edwardise, Miss J.
Fontainebleau, E.
Fort, Gertrude
Faulstich, Nannie
Filkins, Grace
Furniss, Maud
Faucett, Cassie
French, Rose
Franklin, Martha
Gibbs, Henry D.
Gibson, Alfred S.
Gerome, Gerald
Gent, Julian
Greer, Julian
Harris, J. P.
Hudson, W. W.
Hayward, H. H.
Henshaw, W. I.
Hendrix, C. C.
Holmes, Raymond
Hubbard, W. E.
Herring, E. L.
Holmes, John W.
Hoyt, W. W.
Hitchcock, R. C.
Husted, H. C.
Hallack, A.
Hanford, Charles B.
Henderson, Al.
Holland, Jos.
Heid, Ed. F.
Hageman, Geo. W.
Hyde, Will E.
Handysides, Clarence
Hale, John S.
Harold, Stuart
Hersfeld, Max
Hays, H. G.
Harris, Wm.
Harold, Eugene
Harrison, D. B.
Hughes, Chas.
Haynes, J. M.
Hall, Geo. F.
Bouchard, Ed.
Broden, Edward
Butler, Chas. W.
Beaumont, A.
Bernheim, C. H.
Collins, Chas. T.
Carle, Richard
Crandall, H. S.
Cleveland, W. S.
Carpenter, L. M.
Collier and Garrick
Cohn, M.
Culhanes, W. E.
Callahan, J. C.
Casady, Jas.
Coleman, Ted
Connelly, E. W.
Curtis, Matt.
Coombs, S. W.
Clark, J. H.
Carter, L. J.
Curtis, M. B.
Campbell, B. F.
Crawford, Jack
Cole, A. J.
Clark, Harry M.
Chamfray, F. A.
Clapham, Geo. T.
Carleton, Allen
Curtis, Wm. B.
Cone, Spencer
Cinderella co.
Collins, O. B.
Clay, Cecil
Duffy, J. C.
Clark, Harry
Clayford, Alfred
Chamberlain, J.
Carlton, W. T.
Clayton, F. H.
Childs, S. R.
Cooper, F. C.
Clark, Gage
Clayson, Mark
Davis, F. E.
Dassett, B. J.
Davis, A. N.
Duprie, Frank
Dennis, Chas.
Dunleavy, T.
Duffy, J. C.
Donnelly, H. V.
Davidson, Garrie
Doyle, W. T.
Lison, J. C.
Depere, Harry
Duffield, John H.
Dulson, A. L.
Dukelan, George
Dunlay, W. L.
Davis, Francis
De la Torre, Mr.
Deshon, Frank
Donnelly, J. A.
De Polo, Eugene
Davis, J. C.
Debin, Henry
Dayton, Frank
Durham, J. S.
Enoch, M.
Emmet, J. K.
Ellert, Wm. J.
Everette, Wm.
Ellis, Archie
Ellis, Charles T.
Fay, J. C.
Freeman, W. W.
Farrell, J. J.
Girard, Mrs. E.
Gilbert, Alice
Gillroy, Julia
Gerious, Marion
Gibbs, Mrs. H. D.
Green, May
Gerald, Florence
Gray, Alice
Grey, Ada
Gray, Miss N.
Graybrook, Ethel
Gilmore, Miss A.
Heam, Alma
Hall, Daisy
Howard, Alice
Howard, Katie
Houch, Merie
Hillier, Edna
Herill, W. B.
Hecker, Lillie
Holt, Blanche
Hallam, Alice
Henderson, Mrs. N.
Hamilton, C.
Hamilton, Louise
Ingram, Beatrice
Johnstone, Bennett
Joyce, Emma
Januscheck, F.
Jubler, Mme.
Jobert, Mrs. H.
Knowlton, Inez
Kraus, Emma
Kemp, Miss
Kent, Dorothy
Kirschmann, O. M.
Le Wall, Mammie
Leslie, Irene
Lancaster, Miss
Leslie, Bessie
Lowery, Mae
Lynne, Belle
Larendon, Louise
Loring, Bonita
Leibler, Mrs. J.
Lindleigh, J.
Lucella, Grace
Leigh, Edna
La Very, May
La Fontaine, Josie
Martin, Olive
Martin, Belle
Marble, Mary
Maxwell, May
Murray, Jennie
Mitchell, Maggie
Morris, Clara
Merrill, Edith
Mueller, Elsie
Mitchell, Rose
Morgan, Emma
McClane, Carolyn
McAuley, Rachel
Merli, Madeline
McLellan, Helen
Marble, Emma
McBourne, Lillian
McCullough, Carrie
Merton, Annie
McLean, Miss C.
McLellan, Kitty
Armstrong, Jas. B.
Allen, Archie
Armstrong, Harry
Askemiller, Emie
Alliger, James H.
Anderson, W. C.
Rainbridge, C.
Byrne, John F.
Brinkers, H. C.
Barrett, Wilson
Bennett, R. E.
Boone, David L.
Harry, J. W.
Blande, Wm. F.
Barton, W. E.
Bixby, Mr.
Bassett, Russell
Bassett, Charles
Brinkley, H. W.
Bates, Chas. P.
Barry, Ed. C.
Bubier, Walter
Berger, Fred G.
Brice, R. O.
Boudrow, W. H.
Baldwin, Laurie
Bryton, Fred
Boucicault, Aubrey
Bloom, Ed.
Beaumont, Laurence
Brown, Harry W.
Black, John V.
Barnes, Harry
Burrill, J. F.
Bell, H. H.
Babcock, T.
Boyd, Chas. A.
Bowles, Percy
Bouchard, Ed.
Broden, Edward
Butler, Chas. W.
Beaumont, A.
Bernheim, C. H.
Collins, Chas. T.
Carle, Richard
Crandall, H. S.
Cleveland, W. S.
Carpenter, L. M.
Collier and Garrick
Cohn, M.
Culhanes, W. E.
Callahan, J. C.
Casady, Jas.
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Clark, J. H.
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Curtis, M. B.
Campbell, B. F.
Crawford, Jack
Cole, A. J.
Clark, Harry M.
Chamfray, F. A.
Clapham, Geo. T.
Carleton, Allen
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Collins, O. B.
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Clark, Harry
Clayford, Alfred
Chamberlain, J.
Carlton, W. T.
Clayton, F. H.
Childs, S. R.
Cooper, F. C.
Clark, Gage
Clayson, Mark
Davis, F. E.
Dassett, B. J.
Davis, A. N.
Duprie, Frank
Dennis, Chas.
Dunleavy, T.
Duffy, J. C.
Donnelly, H. V.
Davidson, Garrie
Doyle, W. T.
Lison, J. C.
Depere, Harry
Duffield, John H.
Dulson, A. L.
Dukelan, George
Dunlay, W. L.
Davis, Francis
De la Torre, Mr.
Deshon, Frank
Donnelly, J. A.
De Polo, Eugene
Davis, J. C.
Debin, Henry
Dayton, Frank
Durham, J. S.
Enoch, M.
Emmet, J. K.
Ellert, Wm. J.
Everette, Wm.
Ellis, Archie
Ellis, Charles T.
Fay, J. C.
Freeman, W. W.
Farrell, J. J.
Gibbs, Henry D.
Gibson, Alfred S.
Gerome, Gerald
Gent, Julian
Greer, Julian
Harris, J. P.
Hudson, W. W.
Hayward, H. H.
Henshaw, W. I.
Hendrix, C. C.
Holmes, Raymond
Hubbard, W. E.
Herring, E. L.
Holmes, John W.
Hoyt, W. W.
Hitchcock, R. C.
Husted, H. C.
Hallack, A.
Hanford, Charles B.
Henderson, Al.
Holland, Jos.
Heid, Ed. F.
Hageman, Geo. W.
Hyde, Will E.
Handysides, Clarence
Hale, John S.
Harold, Stuart
Hersfeld, Max
Hays, H. G.
Harris, Wm.
Harold, Eugene
Harrison, D. B.
Hughes, Chas.
Haynes, J. M.
Hall, Geo. F.
Bouchard, Ed.
Broden, Edward
Butler, Chas. W.
Beaumont, A.
Bernheim, C. H.
Collins, Chas. T.
Carle, Richard
Crandall, H. S.
Cleveland, W. S.
Carpenter, L. M.
Collier and Garrick
Cohn, M.
Culhanes, W. E.
Callahan, J. C.
Casady, Jas.
Coleman, Ted
Connelly, E. W.
Curtis, Matt.
Coombs, S. W.
Clark, J. H.
Carter, L. J.
Curtis, M. B.
Campbell, B. F.
Crawford, Jack
Cole, A. J.
Clark, Harry M.
Chamfray, F. A.
Clapham, Geo. T.
Carleton, Allen
Curtis, Wm. B.
Cone, Spencer
Cinderella co.
Collins, O. B.
Clay, Cecil
Duffy, J. C.
Clark, Harry
Clayford, Alfred
Chamberlain, J.
Carlton, W. T.
Clayton, F. H.
Childs, S. R.
Cooper, F. C.
Clark, Gage
Clayson, Mark
Davis, F. E.
Dassett, B. J.
Davis, A. N.
Duprie, Frank
Dennis, Chas.
Dunleavy, T.
Duffy, J. C.
Donnelly, H. V.
Davidson, Garrie
Doyle, W. T.
Lison, J. C.
Depere, Harry
Duffield, John H.
Dulson, A. L.
Dukelan, George
Dunlay, W. L.
Davis, Francis
De la Torre, Mr.
Deshon, Frank
Donnelly, J. A.
De Polo, Eugene
Davis, J. C.
Debin, Henry
Dayton, Frank
Durham, J. S.
Enoch, M.
Emmet, J. K.
Ellert, Wm. J.
Everette, Wm.
Ellis, Archie
Ellis, Charles T.
Fay, J. C.
Freeman, W. W.
Farrell, J. J.
Mitchell, Horace
Miller, C. A.
Mason, J. H.
Madden, G. P.
Merritt, Frank
Maxwell, Barry
McCollin, A. W.
Milne, George
Moore, Ira T.
Morrison, Lindsay
Melville, Lloyd
Mayo, Leslie
MacFarlane, Mrs.
Morrell, Geo. W.
Morgan, Emma
Norman, E. B.
North, Willard
Nahm, Simon
O'Rourke, Eugene
O'Brien, Harry
Olcott, Chauncey
Owens, Francis
Owen, William
Parkman, Frank
Perry, Robert
Penney, H.
Perlet, H.
Prior, H.
Palmer, J. F.
Pitt, H. M.
Perry, Thomas
Perry, T. R.
Peakes, Henry
Perris, Robert
Paulton, Edward
Police Inspector co.
Pierce, B. H.
Price, Mark
Preston, J. A.
Peck and Rice
Phillips, W. F.
Rosenberg, M.
Roth, A. S.
Russell, M.
Richardson, M. C.
Romaine, W. J.
Roberts, J. J.
Reis, George
Ready, J. H.
Rouse, D. W.
Robinson, C. W.
Rosenbaum, Ed.
Rosenberg, M.
Roberts, Frank
Reynolds, Jos. P.
Rowe, J. H.
Reno and Ford
Reno, Bassett
Rummell, Clarence
Richardson, Larry
Rogerson, C.
Raymond, W. D.
Richie, J. C.
Reaper, Wm. G.
Spencer, Alex.
Snyder, Will
Schwartz, Fred.
Stuart, Ralph
Strickland, Wm. H.
Stevens, J. D.
Sissman, Geo. I.
Scott, F. C.
Stokes, Chas. W.
Sandberg, G. S.
Stuart, Alex. H.
Snow, Ross
Silver, James
Spomer, B. S.
Schuyler, P. W.
Springer, Grant
Small, Frank A.
Robinson, Geo. S.
Shaw, J. B.
Storn, Harry
Stedden, Ed. E.
Sisson, Wesley
Steiner, Ned
Sloan, Wm. H.
Sutton, C. W.
Thomas, Fred.
Tasov, A. D.
Thayer, Bert. C.
Timmons, G. H.
Thomas, J. M.
Tagliapietra
Torrisi, Carlo
Tisso, S.
Thomas, Arthur G.
Tribble, Andrew
Thorp, Charles
Townsend, Walton
Chienberry, C. F.
VanWinkle Rip co.
Vendetta co.
Von Mitzel, Max
Vernon, D. C.
Woodward, M.
Williams, Fletcher
Wildrick, C. V.
Wilmer, Sidney
Wilber, N. B.
Whitney, Emmet
Washburn, L. W.
Williams, Brodie
Watson, W. B.
White, Chas. E.
Warren, Geo. E.
Westman, Theo.
Wright, J. H.

Fletcher, C. L.
Fox, W. H.
Fennecy, W. F.
Foster, Arnold
Franks, Hawley
Fitzsimmons, J. J.
Fredman, M.
Grapewin, C. E.
Glasford, A.
Goodwin, F. W.
Gilroy, M.
Germain, B. C.
Given, Cud
Green, George T.
Griffin, Richard
Gilmour, Fred.
Gay, Granville
Moore, Wm.
Meads, T. J.
Murphy, M. J.
Mathews, Wm. H.
Malley, Wm. L.
Morris, R. G.
Montgomery, D.
Morton, Geo.
Mayne, Frank
Maeder, Frank
Mayo, Frank
Mason, Ed. C.
Mathews, Chas. H.
Murphy, W. H.
McCabe and Young
McKeever, Jos.
MacDonough, T. B.
Mosby, Marcellus
Zell, Edwin S.
Ward, Frederick
Williams, H. A.
Williams, Fred.
Williams, Levi
Wood, N. S.
Wesner, Burt
Wilson, Wm. B.
Wright, P. S.
Webster, Harry
Wiley, Geo. W.
Wise, Moses
White, C. E.
Wilson, J. E.
Wyngate, Chas.
Voyce, Gus
Zazelle, Chas.
Zell, Edwin S.

Married.

GILPIN-LUZANZIE.—Vic C. Gilpin and Clara Luzanzie, in West Superior, Wis., on Feb. 6.

PERRY-FOOTE.—Frank Musgrave Perry and Katharine Lucille Foote, at Sydney, New South Wales, on Oct. 24, 1892.

STRAIGHT-SINCLAIR.—In Boston, Mass., Feb. 13, by the Rev. Dr. Miner, Mr. Wilbur M. Straight and Miss Florence E. L. Sinclair.

Died.

BIRCH.—Lionel E. Birch (Lionel Bland), at Wading River, L. I., on Feb. 29, of pneumonia, aged 30.

FRANK.—Emma Frank, in Brooklyn, on Feb. 19, of Bright's disease, aged 48.

KIMBALL.—Moses Kimball, in Brookline, Mass., on Feb. 22, aged 84.

McGLENEN.—Caroline M. McGlenen, widow of the late Harry McGlenen, in Boston, on Feb. 22.

RADCLIFFE.—James R. Radcliffe, in New York, on Feb. 24, suddenly, aged 36.

SCOTT.—Julius Scott, in Denver, Col., on Feb. 15.

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(CONTINUED FROM PAGE 5.)

villes 12 to fair business. Co. good and performance enjoyable. Wang with a good co. to a large house 13. Eddie Fox 23. THE CRAWFORD THEATRE (J. W. Halton, manager): Cleveland's Minstrels 12; fair business. The Jarbeau Comedy co. (without Jarbeau) were booked at this house for 15, 16, but failed to appear. ITEMS: Report has it that the Jarbeau co. collapsed at Kansas City, and that the minor members of the co. were stranded there. Mr. Vernon, in advance of the Jarbeau co., was a heavy sufferer by the Union Depot Hotel fire here, and with his wife went back East discouraged. The Depot Hotel fire has caused quite a number of up-town houses to profit at the expense of the theatrical people, who for many years have obtained better rates than now given them. Charles P. Elliott, formerly local manager of the Crawford, has had another promotion being now located in Chicago, showing the windy city managers how to conduct the "continuous performance" business as done by Colonel Hopkins of St. Louis. Mr. Elliott is very energetic, and doubtless some day will get the management of a standard house in some large city. The Herald every Thursday has a newsy half-page devoted to theatrical matters. That it is reliable and entertaining is not to be wondered at, when its dramatic editor's partiality to clipping and pasting matter from THE MIRROR to his "copy" is known.

CLINTON.—OPERA HOUSE (Bradum and Piper, managers): Blind Boone 26.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Noss Jollity co. 15; good house; pleased audience. Pickaninny Minstrels 7.

AURORA.—OPERA HOUSE (W. T. Branham, manager): House dark week ending 16.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): House dark 18-23. Pickaninny Minstrels 1.

MANNING.—PARK OPERA HOUSE (Watson and Price, managers): The Black Crook 15; good business. The Passing Show 20.

SPRINGFIELD.—GRAND OPERA HOUSE (F. D. Heffernan, manager): J. K. Emmet 12 entertained a large and fashionable audience. BALDWIN THEATRE (H. S. Jewell, manager): Dark.

MISSISSIPPI.

NATCHEZ.—ITEM: The Temple Opera House for the rest of this and all next season will be under the entire supervision of Sidney J. Lowenberg as manager. The Opera House will undergo a complete renovation, after which the dressing-rooms and stage will be rearranged, and made more comfortable and convenient.

WEST POINT.—OPERA HOUSE (Moses Grief, manager): Pete Baker, Chis and Lena to a full house 14. By special request he will play a return date.

COLUMBUS.—OPERA HOUSE (Joseph L. Craddock, manager): Dark 18-23.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors): James O'Neill in Monte Cristo 18; S. R. O.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Katie Putnam in repertoire 11-16; good business. Rooney Comedy co. 18-20; Katie Putnam, return engagement, 28-March 2. ITEM: Manager John Maguire has gone to San Francisco.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Lord Rooney 12; fair business. Katie Putnam March 3.

NEBRASKA.

FALLS CITY.—GRIFFIN OPERA HOUSE (Grant Shurtliff, manager): John Thomas Concert co. 9; good house. Paul Kavar March 4.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. R. Reynard, manager): Lewis Morrison's Faust 16; fair business. Paul Kavar 21.

HASTINGS.—KIRBY OPERA HOUSE (W. S. Schell, manager): A Breezy Time co. 8; poor house. Lewis Morrison's Faust 18; fair house.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Faust drew fairly 11; good performance. A Breezy Time 16; meagre house.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. P. Ayres, manager): George Thatcher and Carroll Johnson's Minstrels played a good house 19. The International Vandeville co. 22.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Cotton King 14; large audience.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 13-20.

NASHUA.—THEATRE (A. H. Davis, manager): The Cotton King was presented by a capable co. to large receipts. J. Joseph and Philip Ott in The Star Gazer satisfied a small house 18. Thatcher and Johnson's Minstrels 21; Trip to Chinatown 23.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): George Thatcher and Carroll Johnson's Minstrels 20; good house. Donnelly and Girard in Rain-makers drew heavily at the Cadets' benefit 21. Gorman's Theatre (Charles J. Gorman, manager): Side-Tracked 18-20; good business. Little Tixie 21-23; good advance sale.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Jack Mason and Marion Manola-Mason delighted their audience with Friend Fritz 18, and a return engagement would certainly pack the house. It was a charming performance. In Old Kentucky 4; The Stowaway 12.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Dark Russia opened to a fair house 18. Kellar 28-27. The Passing Show 28-March 2. H. R. Jacobs' Theatre (M. W. Tobin, representative): Conroy and Fox in Hot Tamales did a good business 18-20. The Tornado 21-23; Von Vonson 23-March 2. WALDMAN'S OPERA HOUSE (Fred Waldmann, manager): Harry Williams' Own co. have been doing a good business 18-23. May Howard co. 23-March 2. ITEMS: H. W. Williams' co. close their season in six weeks. Scribner and Smith's Circus start on their annual tour on April 20. George W. Robbins has resigned as assistant treasurer of Miner's Theatre. George H. Miner is now filling the position. George F. Turner, doorkeeper of this house, is about completing his ninth year in Mr. Miner's service. During his stay in this city, he has made many friends by his uniform courtesy and attention to business.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Guy Brothers Minstrels Feb. 15; small house, performance fair. Marie Wainwright in an Unequal Match 19; large and well-pleased audience; excellent co. The Hunter 20; crowded house; "a good thing, push it along." ITEMS: The formal reopening of Allen's Theatre (formerly Opera House) occurred 16, when the management was fortunate enough to secure an actress of Miss Wainwright's ability for the occasion. The theatre has been refitted and redecorated, including new dressing-rooms, at an expense of between \$5,000 and \$7,000. Mr. Meek, Miss Wainwright's business manager, reports the co. as having played to splendid business in the South. Robert Grau's Concert co. 23; Mrs. Potter and Kyrie Bellows March 1; Jane 6.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): The Stowaway 13; fair business; fair performance. Mrs. Clarendon Smith, assisted by local talent, in Little Bo-Peep 15; 16; good business. Marie Jansen 18; receipts \$800. Camille D'Arville March 1; James J. Corbett 14; Old Jed Prothy 18. LYCHURN THEATRE (A. H. Simonds, manager): Hand of Fate 22. ITEMS: On 14, St. Valentine's night, women and children witnessing the performance of The Stowaway, at the Drake Opera House, were presented with a valentine. Mrs. Clarendon Smith is shortly to open a dramatic school in this city.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Kittie Rhoades 11-16; first three nights to good houses, and the rest of the week to S. R. O. Poor Old Pillicuddy 22; benefit Public Library; Dan McCarthy in Pride of Mayo 23; The Tornado 27.

PLAINFIELD.—MUSIC HALL (Varian and Soli, managers): Chauncey Olcott in The Irish Artist to a large audience 18.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The White Comedy co. 18-23; packed houses. The White Mahatmas 28-March 2.

DOVER.—BAKER OPERA HOUSE: A Jolly Lot 15;

good house. Vreeland's Operatic and Gold Band Minstrels 21; The American Gaiety Girls March 20.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Camille D'Arville 18; good business. Bristol's Trained Horses 22, 23; Amazons 23; Kellar 28-31; Veterans' Corps Band 2.

NEW YORK.

ALBANY.—HARMANUS BLECHER HALL (C. H. Smith, manager): Edwin F. Mayo did a very good business in The Still Alarm 14-16. Joseph Ha worth changed his dates 19, 20 till later in the season. The advance sale for the Prince Pio Ten engagement 21, 22 indicates big business. Shenandoah 23, 24; The Passing Show 27; Darkest Russia 29-31. LELAND OPERA HOUSE (C. H. Mills, receiver): Agnes Herndon 14 did a fair business. Peter F. Dailey in A Country Sport crowded the house at each performance 15, 16. Boxing and sparring contest 18. William Collier's One of the Boys pleased two fair-sized audiences 19, 20. It is a revision of A Back Number. Marie Jansen in Delmonico's at Six 21; Down in Dixie 22, 23; The Ensign 24; In Old Kentucky 27, 28; Private Secretary March 1. GAIETY THEATRE (Thomas Barry, manager): The May Howard co. is doing a deservedly big business this week, opening 18. City Club next week. ITEMS: Cutler's theatre-highball bill was killed in the Assembly last Tuesday. It was introduced more for the fun that the discussion created than anything else. John Henshaw, who is the star of The Passing Show, will receive a royal welcome next week.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Still Alarm drew a topheavy house 13. Edwin F. Mayo and Frances Graham were called before the curtain at the close of the second act. The "Doc Wilbur," the "bum," of Alfred Beverly, was very clever. During the first act, Miss Graham, in her first scene, tripped and fell heavily against a chair, causing her to limp, but she quickly continued her work to the end of the play. The Utica Amateur Minstrels were greeted 14, 15 by immense audiences; benefit of St. Joseph's Infant Home. The receipts were over \$1,000, of which amount the Home will receive about \$800. The Ensign March 4; Joseph Murphy 6; Friends 9.

CONHOES.—CITY THEATRE (Powers and Williams, managers): Pearson's Land of the Midnight Sun 16; large house. William Collier in One of the Boys 21; Hoss and Hoss 23.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): A. A. Willits, last lecture of the Y. M. C. A. Course, in "A Model Wife" to a very large house 14. C. M. Bertram's Comedians in Hoss and Hoss to a good house 16. TOWN HALL (J. M. Putnam and Co., managers): Slayton's Jubilee Singers March 1; St. George's Masses in A Bluff 14.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Osooski, manager): Faust with George Leacock leading, was presented 14. Good performance, but small attendance, owing to strong counter attractions. Waite's Comedy co. week commencing 25.

AUBURN.—BURTS OPERA HOUSE (E. S. Newton, manager): Lilly Clay Gaiety co. 14; fair business. Marie Jansen gave an excellent performance before a well-pleased audience 15. Agnes Herndon 18; good business. Rice and Barton to a fair-sized and well-pleased audience 1.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gant, manager): Howard Stock co. closed a week's engagement 16 to fairly good business. Land of the Midnight Sun gave complete satisfaction to fair business 18. Bertram's Comedians in Hoss and Hoss 20; Irish Politician (local) 22; Charles's Aunt 23.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Hoss and Hoss 18; good house and very well-pleased audience. Fast Mail 28.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Alliance Minstrels 13-16; S. R. O. R. A. Parker Band, of Sayre, Pa., assisted and added very materially to the entertainment 16. A part of the net proceeds of the five performances of the Alliance Minstrels will be given to charity. Very flattering offers were received by them to extend their tour, but the offers were declined. Richard Golden in Old Jed Prothy March 2.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Charles Dickson, booked for 20, canceled. House dark week of 18-23.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): K. of P. Kirmess 18-23, variety performance each evening to packed houses. Dan Daly booked for 15 changed to 26. WOOD'S OPERA HOUSE (Dr. F. R. Hudson, manager): Marie Wainwright in Daughters of Eve 21.

LYONS.—MEMORIAL HALL (John Mills, manager): Ed. F. Davis' U. T. C. 18; crowded house. William Barry in The Rising Generation March 3; Charles's Aunt 12; George Dixon canceled 23. ITEM: W. E. Whitman, of Charles L. Davis' Alvin Joslin co., spent a few hours in town 12.

WATERLOO.—ACADEMY OF MUSIC (C. C. Griley, manager): House dark 14-20. Schubert Mass (quartet 20); The Boy Tramp 25.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, manager): Alliance Hook and Ladder Minstrels 15; fair house. Young Colored Men's Ball 21; Old Jed Prothy March 4; Charles's Aunt 13.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Vreeland's Minstrels 16; topheavy house. Chauncey Olcott in his new comedy-drama, The Irish Artist, 19 to S. R. O.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Punch Robertson co. 18-23; Old Jed Prothy 25.

PORT JERVIS.—OPERA HOUSE (George Len, manager): Vreeland's Minstrels 14; Madame and Augustin Neville 15, 16.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): The Fair Haven Minstrels 21.

PENN VAN.—OPERA HOUSE: Dark 18-23.

YONKERS.—MUSIC HALL (William J. Bright, manager): Effie Elliser in Doris 18; excellent performance; light house. Marie Wainwright in Daughters of Eve 18; charming performance; business fair. Sowing the Wind 19; The Colonel 20; Old Kentucky March 4; Byron in Ups and Downs 17; Darkest Russia 21.

WARSAW.—IRVING OPERA HOUSE (S. W. and S. E. Salisbury, managers): House dark 18-23.

ITHACA.—THE LYCHURN (M. M. Guttsadl, manager): Rice and Barlow 20; full house. William Barry 23; The Amazons March 2; Friends 4; Richard Golden 6.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Charles L. Davis in Alvin Joslin 19; satisfactory performance to a crowded house. Atkinson's Peck's Bad Boy 26.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Old Jed Prothy 16; big business. A World of Specialties 20; Charles's Aunt 23; Joseph Murphy March 4; The Ensign 7. ITEM: Mr. Golden's co. was disabled, two of its members being on the sick list.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Hoss and Hoss to good business 15, 16. A. V. Pearson's Land of the Midnight Sun pleased a large audience 19. Down in Dixie 20. William Collier 22, 23; St. George's Masses 25, 26. RAY'S OPERA HOUSE (Gardner Rand, manager): The Grand Duchess was presented by local talent to large business 19. Marie Wainwright 22. GAIETY THEATRE (James Hearne, manager): The Fay Foster Burlesque co. to good houses 18-23.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Home Talent Minstrels 23; seats all sold. Davies' U. T. C. co. March 3; Dr. Wharton, lecture, 9; George Dixon Vandeville co. booked for 23. canceled their date. CROSSBERRY OPERA HOUSE (W. H. Cronkhite, manager): A medicine co. closed engagement 18. Charles's Aunt 23.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Punch Robertson closed a very successful week's engagement 16, notwithstanding the fact that a fair was in progress the entire week for the benefit of our General Hospital Fund. Ois Skinner, supported by a competent co. gave a very pleasing performance of His Grace of Grammont 19 to a fair house. Richard Golden 27. ACADEMY OF MUSIC (Olean Music Co., managers): Fair the past week for the benefit of the Hospital Fund. General Lew Wallace gave his lecture "How I Came to Write Ben Hur" 13.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Mr. and Mrs. Baldwin closed a most successful week's engagement 16. Charles L. Davis in Alvin Joslin 19 to a large and well-pleased audience. Shaft No. 2 21; William Barry 23; Thomas Q. Seabrooke 25. HUNTER THEATRE (A. A. Fennyvesy, manager): Miss Telephonia 18-20; big business. Rice and Barton 21-23.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Marie Jansen 16 in Delmonico's at Six; large business. Davis' U. T. C. 21; Girl 11 Behind Me 27; Robert Gayler, return date, March 2; Amazons 3; The Ensign 6; Billy Barry, Elks' benefit, 7.

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SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): The Brownies attracted large audiences 14-16. E. C. Smith's U. T. C. 23; Passing Show 25; Thomas Q. Seabrooke 27, 28. BASTABLE THEATRE (Frank D. Hennessy, manager): Agnes Herndon to light business 15, 16. Leland Powers 25; good house. H. R. JACOB'S OPERA HOUSE (C. H. Plummer, manager): Charles L. Davis drew well 14-16. Shaft No. 2 to good business 18-20. The Dazzler 21-23; City Sports 25-27.

CORTLAND.—OPERA HOUSE (Warner Road, manager): Alvin Joslin 14; good house. Madame and Augustin Neville in The Boy Tramp 18 and Cell 22, 19 to light business. ITEM: During the performance of The Boy Tramp 19 in the insane asylum scene in act three where the persecuted maniac mother has the villain by the throat, a young lady in the audience became so excited that she started to her feet crying out, "Choke him! choke him!" The villain was properly choked, and the young lady resumed her seat amid suppressed laughter from all parts of the house.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Eva Tangany co. to good business 11-16. Hoss and Hoss 21; The Fast Mail 25.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The young people of St. Mary's Church are rehearsing Crawford's Claim to be presented 18. W. H. Warnhout will act as stage manager.

FISHKILL-ON-HUDSON.—FRATHE'S ACADEMY OF MUSIC (Clark and Peattie, managers): Atkinson's Peck's Bad Boy to a large and highly-pleased audience 18. Press Club Minstrels, manager's benefit, 22; Robert Grau Operatic Concert co. 20; The Colonel and 120.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Slayton Jubilee Singers 19; S. R. O.; fine performance. Coon Hollow 19; fair business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Kennedy's Players pleased large audiences 18-23. Fast Mail 23; Hoss and Hoss March 2.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Hoss and Hoss 12 failed to please a large audience. Dan Daly in After the Fall failed to appear 21. In Old Kentucky 23; advance sale very large. ITEM: S. H. Simon, contracting agent of Buffalo Bill's Wild West Show, is in town securing lot, billboard privileges, etc., for his aggregation next summer.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Agnes Herndon 18; Marie Jansen March 5; The Amazons 9; Charles's Aunt 11; Banck of Keys 12; The Dazzler 15; James Young in Hamlet 18.

HUDSON.—OPERA HOUSE: House dark 14-21.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): Land of the Midnight Sun 14 was satisfactorily presented; William Collier in One of the Boys 18; performance very good; both to fair-sized audiences. Chauncey Olcott 21; The Ensign 23; Darkest Russia 27; Sol Smith Russell March 2.

ROUNDTOWN.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Guy Brothers' Minstrels 20; good house.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Robert Mantell in Monbars 19; owing to inclement weather only a small audience greeted Mr. Mantell. This was his first appearance in Raleigh, and the general criticism was that no actor excepting Mr. Mansfield has given a more finished performance than Mr. Mantell. The next time he comes the Academy will be filled. Al. G. Field's Minstrels 25; The Circus Girl 26. ITEM: Business has been very good this season at the Academy and the best attractions always receive good patronage.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Charlotte Dramatic Club 19 in Suzanne. Al. G. Field's Minstrels 22. V. M. C. A. Hall: Torbett Concert co. 22; Dewey Heywood Concert co. 25.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Robert Mantell in Monbars 19 to a fair house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Society Belle Minstrels, amateur, 13; large and well-pleased audience. The Blue and the Gray, amateur, under the auspices of John F. Reynolds Post, No. 5, 18-20; Barlow Brothers Minstrels 28.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Cleopatra to fair business 14. A poor cast gave a most wretched production, and drew down the emphatic disapproval of the gallery gods. Pauline Hall gave a most delightful performance of Dorcas to good business 15. U. T. C. to topheavy business, matinee and evening 16. A Gaiety Girl to light business 18. While the co. is a large one, and composed of some capable artists, the comedy failed to please. Charity Ball March 11; Richard Mansfield 14; Stuart Robinson 23; Superba 28-30. PARK THEATRE (Harry E. Feicht, manager): Old Cronies 18-20; fair business. The cast is mediocre. Equine Paradox 4-9. MEMORIAL HALL (Soldiers' Home): Hallen and Hart 14; crowded house. The stars and a good co. were heartily enjoyed. Rhéa March 2. ITEMS: J. M. Hyde, the business manager of Ship of State, was in the city 19. There is no likelihood that Cleopatra will play a return engagement at the Grand Opera House. Manager Feicht being absolute in this statement. Treasurer Wood Patten, of the Grand Opera House, will quietly celebrate the fourth anniversary of his marriage 20. Many happy returns of the day.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Charles's Aunt to big business 18-20. The comedy is in the hands of an excellent co., and the performance was a treat. Blue Jeans the rest of the week to good houses. ITEM: L. M. Boda, formerly of the Grand Opera House, Columbus, has been appointed manager of the new Valentine Theatre. Mr. Boda will be in New York in a few days to figure on scenery, etc. Meanwhile work on the Valentine is being rapidly pushed forward and everything will be in readiness for the opening in September.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): William's comedy, The Almanac, booked for 15 failed to appear. Although billed, etc., no word was received explaining the non-appearance. Charity concert, by local talent, did well 19, under the auspices of the Associated Charities of this city. ITEM: A special excursion train will be run to Cleveland 23 to enable Sanduskians to attend the attractions there on that date and return on the same evening.

Tiffin.—NORRIS'S OPERA HOUSE (E. B. Hubbard, manager): The Spooner Dramatic co. closed a week's business 16, playing to fair houses and giving general satisfaction. The Black Crook filled the house 19 from top to bottom, playing to the largest house of the season. ITEM: After a period of fifteen years' successful management of Noble's Opera House, Manager F. B. Hubbard will on April 1 retire, and be succeeded by Charles L. Bristol, who will take possession on that date. Manager Bristol besides being very popular, is an old showman, having been in the business all his life, and is a worthy successor to Manager Hubbard.

NEWARK.—MUSIC HALL (E. Wallace, manager): Young Mrs. Winthrop delighted a fair audience 16; best attraction this season. Mr. and Mrs. Robert Wayne co. opened 19 for a week in repertoire, presenting The Struggle for Gold, Rip Van Winkle, Forgiveness, La Belle Dame, Wages of Sin, and Unknown. MEMORIAL HALL (Pierston and Spencer, managers): Friends opens the house 26. Marie Tempest March 8.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Farmers' Institute 15, 16; crowded houses. Two Johns March 1. ITEM: Manager Brannan expects to make a business trip to New York about March 1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Jane 20.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): White Squadron co. to a fair house 16.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellisberry, manager): Charles's Aunt 15; large audience. Side Tracked pleased a large house 18. Fast 22.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Bob Fitzsimmons 11-13; Lillian Lewis 15, 16; both to good business. In Old Kentucky 18-23; Kimball Opera and Corinne 25-27; Olga Nether-

sole 28-March 2; Richard Mansfield 44. ITEMS: Lee M. Boda, now press agent of the Grand, will manage the new theatre The Valentine, now being erected in Toledo. Mr. Boda has been connected with the Grand business, makes him exceptionally fitted for his new post. He has made a host of friends during his stay here, and all regret his departure, but wish him success in his new position. John W. Vogel has joined Al. G. Field's Minstrels.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Charles's Aunt to a house packed to the doors 12. Everyone pleased. James K. Emmett's Operatic Minstrels, the most pretentious co. that ever took the road from this city, opened here on 15 to S. R. O. The Andrews Opera co. appeared to good business 19, 20, both nights, presenting Fra Diavolo and Falka.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Stetson's U. T. C. co. 3; large audience. Young Mrs. Winthrop 18; big advance sale. CITY OPERA HOUSE (S. E. Riblet, manager): The Almanac 16.

WAPAKONETA.—OPERA HOUSE (G. A. Winter, manager): The Drummer Boy, by the Shaw Guards, 7-9; fair business. Stetson's U. T. C. 12; capacity of the house. Lovett's Boston Stars 14; fair house. ITEM: The Boston Stars were the guests of the Epworth League of this city. The Fire co. of this city will give a grand masked ball here 28.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Alexander Salvini 11; good house. Frohman's Charles's Aunt 14; fair house. Santellino, hypnotist, 16; good entertainment. Corse Payton and Etta Reed 18-21.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Young Mrs. Winthrop 14; fine performance; small audience. Bartholomew's Paradox 18-20; fair business. Corinne March 1; Friends 3; Watson Sisters 9.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Andrews Opera co. 13; large and well-pleased audience, for the benefit of the local lodge of Elks. Jane 18; Two Johns 22.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): True Irish Hearts 21; Andrews Opera co. 23; Ezra Kendall in A Pair of Kids 2; C. A. Loder 16; County Fair 27.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Jule Walters presented his new play, A Money Order, by Seymour S. Tibbals, for the first time 16 to a good-sized audience. The play, a comedy-drama, deals with the labor question, and is bound to be a success with the excellent cast. Mr. Walters has engaged to present it. Mr. Walters as Mrs. Hamilton, and Ruby Leigh as Miss Katie Did, the office girl, made decided hits.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A. V. Pearson's White Squadron 18; business good. Gaiety Girl 19; The Two Sisters 22; Ed. F. Davis' U. T. C. 23.

CHICAGO JUNCTION.—OPERA HOUSE (Louis Simmermacher, manager): Markoe's U. T. C. co. 12; big house. ITEM: The railroads are doing big business here, and times now are better than at any time since the World's Fair. Manager Simmermacher secured a special train to accommodate his patrons from Havana and Centerton 12. Two Johns 27.

FINDLAY.—MARVIN OPERA

port. The Black Crook 22; Home Minstrels 25; New Boy 1.

LA CROSSE.—THEATRE (J. Strasilpka, manager): James J. Corbett as Gentleman Jack drew a very large house at advanced prices. ITEM: Jay Wilson, of this co., is a resident of this city.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Sadie Martinot in The Passport 11 to fair business. Operetta by local talent 13, 14; poor houses. Paul Kauvar 18; Faust 22; Marie Burroughs 27.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): In Old Kentucky opened to big business 18. Lulu Tabor gave a thoroughly charming performance of Madge. This bright little actress appears to have a brilliant future before her. The supporting cast was fair. The piece was beautifully staged, and the Pickaninny Band proved a talking novelty. Lulu Tabor received several curtain calls at the end of the third act. Della Fox in The Little Trooper 25-2. QUEEN'S THEATRE (Spartow and Jacobs, managers): Felix Morris opened to a fair house in A Game of Cards and behind the Scenes 18. The leading characters in the two plays are widely different, and gave Mr. Morris an excellent chance to show his wonderful versatility. On Tuesday afternoon Mr. Morris gave readings from Dickens, Cable, Mark Twain, etc., for the benefit of St. Margaret's Home. After the reading Mr. and Mrs. Morris held a reception. The Best Man will be given for the first time in Montreal 21. Sealed Lips 25-2. THEATRE ROYAL (Spartow and Jacobs, managers): Field and Hauser's Vaudeville opened to good business 19, and gave an enjoyable performance. Lafter the act, but in a special feature. Trans-Oceanic Vaudeville 25. OPERA FRANCAIS (Ed. Hardy, manager): The novelty for the week will be the performance of Bizet's Carmen 21. Each fresh production is looked forward to with interest by the patrons of the Francais. The work of the co. has improved steadily all the season, and they are deserving of the highest praise. ITEM: Fred A. Thomson, an old Montreale, at one time well known in amateur circles here, is doing excellent work with the Felix Morris co. He is staying with his family.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Thomas Q. Seabrooke opened 14 in The Grand Vizier to a big house. Mr. Seabrooke made a big hit in "Swim Out, O'Grady," but does not seem to have the same scope for his own peculiar humor that he had in The Isle of Champagne. Elvia Cox sings and dances cleverly, and Maud Williams pleased immensely. Wilson Barrett presented The Manxman to a crowded house 18. Maud Jeffries and F. Percival gave strong support. Hamlet, Ben-My-Chree, and The Silver King will follow. Joseph Murphy 25-2. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hopkins' Trans-Oceanics opened to a very large house 18. It is a good clean performance, and was well received. James H. Wallack 28-2. ACADEMY OF MUSIC (T. W. Stair, manager): The Magistrate was presented by the Trinity students 15, 16 to very fashionable audiences. The Lily Clay co., opened to a packed house 18. Kralley's ballet troupe and Marvellous Melville are worthy of mention. The Colonel and I 25-2. THE MUSICAL: A remarkably strong bill was presented last week to crowded houses. In the theatre Monseu, Eddie O'Dell, and Cameron and Gilson received numerous encores. ITEM: The authorities prevented the Lily Clay co. displaying their lithographs around town. It proved an excellent advertisement for the co.

VICTORIA.—THEATRE (Robert Jamieson, manager): Rickett's Troubadours in Colonel Jack 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Rickett is very popular here. He promises a return engagement during the coming season.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Rice and Barton in McDoodle and Poodle 15; good business. Rice and Barton both made hits with their songs, etc. The play is the regular fare comedy, and serves to introduce a number of very good specialties. Local amateurs produced the military drama Adrienne to a crowded house 18.

ST. CATHARINES.—GRAND OPERA HOUSE (Thomas D. Lator, manager): Local attraction to S. R. O. 13. Lily Clay Burlesque 15; 16; heavy business. Little Duke, by local talent 21, 22; Ada Gray in East Lynne 4. ITEM: Some civil-disposed parties have been circulating reports that the Grand Opera House here had been destroyed by fire. This is a deliberate falsehood as the house was not touched by fire, and is still doing business in the same old stand—the best one-night stand in Canada.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Charley's Aunt 15; large house and audience were delighted. They were booked for Coburg for 18, but on account of the storms they did not get their printing matter in time to bill it and played here the second night, Saturday 18, and had a fair-sized audience. Gus Hill's Novelty co. 28.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Tornado 13; good performance to a fair house. Davenport Brothers gave a very mystifying performance to a light house 18. Frohman's Charley's Aunt 21. ITEM: The advance sale for Wilson Barrett, who appears in Othello 26, opened with a rush at 10 a. m., and by noon nearly every seat in the house was sold out. Franklin McLevy, a former Woodstocker, plays lago.

BRANTFORD.—STRATFORD OPERA HOUSE (W. G. Kilmaster, manager): Ada Gray in The New East Lynne 15; fair audience. The Tornado 16; full house Charley's Aunt, Eastern 22.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Felix Morris 15, 16; large and appreciative audience. New Age Comedy co. 21; Our Regiment 22, by the Lyceum Dramatic Club.

QUELLEN.—ROYAL OPERA HOUSE (Albert Tavernier, manager): The Tornado 15; top-heavy house. Charley's Aunt 19; crowded house; receipts, \$900. HAYMARKET THEATRE (old hall): Marks co. 19-22; good business. Durward Lely 21.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Rice and Barton gave an excellent night of fun to a good business. Brigade Band Concert, local, was a pecuniary success 15. Return engagement of Tornado 28.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): G. H. Sazelle, entertainer, 13-15; fair attendance and general satisfaction. Rice and Barton's Comedians in McDoodle and Poodle 16; light business. Seabrooke Opera co. in The Grand Opera House here had been destroyed by fire. This is a deliberate falsehood as the house was not touched by fire, and is still doing business in the same old stand—the best one-night stand in Canada.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): House dark 14-16.

THE ANATEURS.

The Amateur Society of Brooklyn played Charles Reade's pastoral drama, Dora, at the Academy of Music in that city on Feb. 13. Those who made up the cast were S. G. Acton, Jr.; H. C. Edwards, Hugo Winter, F. S. Brady, Helene Winter, Grace Greer, and Lilie Sayre. The carols and harvest songs were rendered by Laura D. Moore, Bertha M. Parve, and E. S. Baker, assisted by members of the Brooklyn Choral Society.

The Columbia College Sophomores appeared at Morristown, N. J., on Feb. 13 in Our Boys Up to Date. The Rhode Island Whetmen Minstrels performed at Talma Theatre, Providence, on Feb. 12 and 13, to packed houses. William H. Paine directed the performances, which would have reflected credit upon professionals. Clarence E. Eddy was interlocutor. W. R. Ross and E. B. Perry tambos, and Frank R. Monroe and Adolph Shirley bones. The others who appeared were: J. W. Anty, W. M. Anthony, R. W. Barrows, E. V. Bowen, Jr., W. Hughes, R. H. Brown, C. H. Chase, E. L. Clarke, W. E. Davis, G. W. Dwyer, E. C. Fuller, E. R. Fessenden, E. J. Kenyon, B. C. Livers, L. D. Norton, W. H. Paine, G. F. Phillips, J. F. Phillips, F. W. Randall, G. B. Randall, A. C. Stone, W. L. Stone, W. A. Suddard, and F. M. Whitford.

The Florence Dramatic Society of Brooklyn presented On Change at the Criterion Theatre on Feb. 14. Mr. N. C. Edwards as Professor Pickering Peck carried off the honors. Mr. Maurice De Le Vaute played the lower fairly well, and Mr. Augustus Oelrichs was a tremendous success as a swell "chappie". The Gilbert Society gave the same play earlier in the month at the Academy with equal success.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Denver, Col., Feb. 24-March 2, Dodge City, Kans., 7, Hutchinson 9, Wichita 11.

A CLEAN SWEEP (Andy Amann): Effingham, Ill., Feb. 29, Vandalia March 1, Greenville 2, Alton 3, Edwardsville 4, Belleville 5, Carlinville 6.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): New York City Feb. 25-March 2.

A TEXAS STRIKE (Charles E. Jones, mgr.): Ottawa, Ont., Feb. 26, 27, Rouse's Point, N. Y., 28.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New Orleans, La., Feb. 25-March 2, Mobile, Ala., 4, Montgomery 5, Birmingham 6, Atlanta, Ga., 7, 8, Macon 9, Jacksonville, Fla., 11, Savannah, Ga., 12, 13, Augusta 14, Charleston, S. C., 15, 16.

A BREWERY TIME (Fitz and Webster, mgrs.): Oskaloosa, Ia., Feb. 27, What Cheer 28, Washington March 1, Iowa City 2, Cedar Rapids 4, Lyons 5, Freeport, Ill., 7, Rockford 8, Rochelle 9.

A CORK MAN (H. S. Mitchell, mgr.): Mattoon, Ill., Feb. 26, Pana 27, Decatur 28, Jacksonville March 1, Quincy 2, Kansas City, Mo., 3-9.

A BAGGAGE CHECK (W. F. Crossley, mgr.): Cumberland, Md., Feb. 27, Wheeling, W. Va., 28-March 2, Cincinnati, O., 10-16.

AMAZONS (Percy Sage, bas. mgr.): Wilmington, Del., Feb. 27.

A BLACK SHEEP (Providence, R. I., Feb. 28-March 2.

A RAILROAD TICKET (W. W. Freeman, mgr.): Louisville, Ky., Feb. 25-March 2.

ALVIN JOSLIN (Charles L. Davis): Rochester, N. Y., Feb. 25-27.

A CRACKER JACK (L. J. Delmarter, manager): Binghamton, N. Y., Feb. 28-March 2.

AUGUSTIN DALY'S STOCK New York city Nov. 27-indefinite.

A JOLLY LOT (Frank C. Huffman, mgr.): Bridgeport, Conn., Feb. 25-27.

A BAD BOY (C. S. Primrose, bus. mgr.): Mattoon, Ill., Feb. 26, Olney 27, Fairfield 28.

ALABAMA (Clement Bainbridge, prop.): Kansas City, Mo., Feb. 26-March 2, Topeka, Kans., 4.

AUNT SALLY (Woodhall and Gray, props.): San Marco, Tex., Feb. 27, Brenham March 1, Navasota 4, Bryan 5.

A GAIRTY GIRL (No. 1: George Edwardes, prop.): Detroit, Mich., Feb. 25-27.

A GAIRTY GIRL (No. 2): San Francisco, Cal., Feb. 25-March 2.

BUBB COMEDY (George H. Bubb, mgr.): Lewiston, Me., Feb. 25-March 2, Gloucester, Mass., 4-9, Newburyport, O., Feb. 25-March 2.

BURR HUB (W. C. Clark, mgr.): Cumberland, Md., March 6-9, Uniontown, Pa., 12-15.

BRENNAN TREE (Chicago, Ill., Feb. 25-March 9, Philadelphia, Pa., 11-23.

BLUE JEANS (Detroit, Mich., Feb. 25-March 2.

COON HOLLOW (C. E. Callahan, mgr.): New Albany, Ind., Feb. 25, Henderson, Ky., 27, Paducah 28, Fulton March 1, Union City, Tenn., 2, Jackson 4, Memphis 5, 6, Greenville, Miss., 7, Vicksburg 8, 9, New Orleans, La., 10-16.

COUNTY FAIR (Arthur G. Thomas, mgr.): Fort-tort, O., Feb. 26, Newark 27, Wheeling, W. Va., 28, Cumberland, Md., March 1, Martinsburg, W. Va., 2, Washington, D. C., 4-9, Philadelphia, Pa., 11-18.

CLAXTON-JANASCHKE (Philadelphia, Pa., Feb. 25-March 2.

CHOATE DRAMATIC (Springfield, Ill., Feb. 28, Peoria March 1, Galesburg 2.

COUNTRY CIRCUS (Mobile, Ala., Feb. 26, Selma 27, Montgomery 28, Atlanta, Ga., March 1, 2, Macon 4.

CULMANN'S COMEDIANS (Will E. Culhane, mgr.): Somerset, Ky., Feb. 25-March 2, Mt. Sterling 4-9, Lebanon 11-16.

CORSE PAYTON (David J. Ranage, mgr.): Marietta, O., Feb. 25-March 2, East Liverpool 4-9, Mansfield 11-18.

CHARLEY'S AUNT (No. 1: Charles Frohman, mgr.): Washington, D. C., Feb. 25-March 2.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Oil City, Pa., Feb. 26, Franklin 27, Meadville 28, Warren March 1.

CHARLEY'S AUNT (Western, Charles Frohman, mgr.): Cincinnati, O., Feb. 25-March 2.

CHAUCERY OLCOFF (Irish Artist; Augustus Pitou, mgr.): Boston, Mass., Feb. 25-March 2, Brooklyn, N. Y., 4-9, Philadelphia, Pa., 11-16.

CONROY AND FOX (Hot Tamales; J. A. Reed, mgr.): Waterbury, Conn., Feb. 26, 27, New Haven 28.

DUPPY'S BLUNDER (Barney Ferguson): Milwaukee, Wis., Feb. 25-March 2, St. Paul, Minn., 3-9, Minneapolis 10-16.

DERRY WINNER (Brooklyn, N. Y., Feb. 25-March 2.

DERRY MASCOT (Joliet, Ill., March 1, Aurora 2, Dan McCarthy: Detroit, Mich., Feb. 28-March 2.

GRAND RAPIDS 4-9, Chicago, Ill., 11-16.

DARKEST RUSIA (Sidney R. Ellis, mgr.): Albany, N. Y., Feb. 28-March 1.

DRENNAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DOWN IN DIXIE (David and Keogh, mgrs.): Philadelphia, Pa., Feb. 25-March 2.

DONNELLY AND GIBARD (Jersey City, N. J., Feb. 25-March 2.

EIGHT BELLS (John F. Byrne, prop.): Sioux City, Ia., Feb. 27, 28.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 23-indefinite.

EMILY BANCER (Our Flat; Thomas W. Ryley, mgr.): Seattle, Wash., Feb. 26, 27, Olympia 28, Tacoma March 1, 2, Portland, Ore., 4-6.

EMMA WARREN (Lake Charles, La., Feb. 24-27.

REVUE ELLMAN (Will C. Ellsler, mgr.): Chicago, Ill., Feb. 24-March 2, Milwaukee, Wis., 3-9, St. Paul, Minn., 10-16.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 25-March 16.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Philadelphia, Pa., Feb. 25-March 2, Boston, Mass., 4-9.

FAST MAIL (Northern, Martin Golden, mgr.): Amsterdam, N. Y., Feb. 26, Schenectady 27, Ballston 28, Mechanicville March 1, Athol, Mass., 2.

FAST MAIL (Southern; J. B. Hogan, mgr.): Tallahassee, Fla., Feb. 26, Gainesville 27, Ocala 28, Sanford March 1, Tampa 2, St. Augustine 4.

FELIX MORRIS (Brooklyn, N. Y., Feb. 25-March 2.

FANNY RICE (Chattanooga, Tenn., Feb. 26, 27, Meridian, Miss., 28, Vicksburg, March 1, Natchez 2, New Orleans, La., 4-9, Mobile, Ala., 11, 12, Pensacola, Fla., 13, Montgomery, Ala., 14, Columbus, Ga., 15, Macon 16.

FANNY DAVENPORT (Frank L. Perley, mgr.): Boston, Mass., Feb. 25-March 9.

FANNO BONASTRO (Columbus, Ind., Feb. 27, Madison March 1, New Albany 2.

FRIENDS (Arthur C. Aiston, mgr.): Newark, O., Feb. 26, Zanesville 27, Canton 28, Warren March 1, Youngstown 2, Akron 4, Mansfield 5, Itasca, N. Y., 6, Binghamton 7, Auburn 8, Utica 9.

FAUST (Morrison's Western; E. J. Abram, mgr.): Cheyenne, Wyo., Feb. 28, Colorado Springs, Col., 27, Leadville 28, Pueblo March 1, 2.

GLORIANA (Rice and Young, mgrs.): Oshkosh, Wis., Feb. 28, Belvidere, Ill., March 1, Woodstock 2.

GARDNER GOOD (Man; W. E. Gorman, mgr.): Minneapolis, Minn., Feb. 24-March 2, Duluth 4, Eau Claire, Wis., 9, Winona, Minn., 6, La Crosse, Wis., 7, Madison 8, Milwaukee 9-16.

GORDON AND WELLS' PLAYERS (Cambridge, O., Feb. 25-March 2.

HOWARD WALL'S IDEALS (Alexandria, Va., Feb. 25-March 2.

HUMANITY (W. A. Brady, mgr.): New York city Feb. 4-March 2.

HARRISAN STOCK (M. W. Hanley, mgr.): New York city Dec. 10-indefinite.

HENNESSY LEROYLE (Homer Drake, mgr.): Fort Smith, Ark., Feb. 25-27, Clarksville, March 1, Russellville 4, 5.

HALLER AND HART (James Jay Brady, mgr.): Knoxville, Tenn., Feb. 26, Atlanta, Ga., 27, Birmingham, Ala., 28, Montgomery March 1, Mobile 2, New Orleans, La., 3-9, Memphis, Tenn., 11-13, Little Rock, Ark., 14, Ft. Smith 15, Springfield, Mo., 16.

HAMILTON'S INDIAN THEATRE (Monticello, Ind., Feb. 25-March 2.

HERNIE'S SHORE ACRES (William B. Gross, mgr.): Buffalo, N. Y., Feb. 25-March 2, Louisville, Ky., 4-6, Indianapolis, Ind., 7-9, St. Louis, Mo., 11-16.

HOWARD STOCK CO. (John A. Preston, mgr.): Meriden, Conn., Feb. 25-March 2, Danbury 4-9, Sing Sing, N. Y., 11-16.

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ROBERT MANTRELL (Augustus Pitou, mgr.): Brooklyn, N. Y., Feb. 25-March 2, Williamsport, Pa., 4, Wilkes-Barre 5, Allentown 6, Hazleton 7, Reading 8, Roanoke 9, E. R. Jack, mgr.: New Orleans, La., Feb. 25-March 2.

SPAN OF LIFE (William Calder, mgr.): Chicago, Ill., Feb. 18-March 2, Toledo, O., 4-9, Detroit, Mich., 11-16.

SEWING THE WIND (Charles Frohman, mgr.): Rochester, N. Y., March 1, 2.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Providence, R. I., Feb. 25-27, Middletown, Conn., 28, Bridgeport March 1, Poughkeepsie, N. Y., 2, Albany 4, 5, Syracuse 6, Buffalo 7-9, Washington, D. C., 11-16.

SHAFT No. 2 (Jacob Litt, mgr.): Cleveland, O., Feb. 25-March 2, Buffalo, N. Y., 4-9.

SLAVES OF GOLD (William T. Fennessy, mgr.): St. Louis, Mo., Feb. 24-March 2.

STUART ROBSON (W. R. Hayden, mgr.): New Orleans, La., Feb. 17-March 2.

SEYMOUR STRATTON (C. J. W. Roe, bus. mgr.): Port Jervis, N. Y., Feb. 25-March 2, Rondout 4-9, Amsterdam 11-16.

SIDE TRACKED (Jule Walters, mgr.): Georgetown, Ky., Feb. 28, Lebanon, O., 27, Richmond, Ind., 28, Cincinnati, O., March 3-9.

SADIE RAYMOND (Murphyshoro, Ill., Feb. 25-March 2.

SANTON SISTERS MUSICAL COMEDY (Belvidere, Ill., March 1, 2.

SHIP OF STATE (Columbus, O., Feb. 25-27, Indianapolis, Ind., 28-March 2, Detroit, Mich., 3-9.

SIDE TRACKED (Eas'ers; A. Q. Scammon, mgr.): Providence, R. I., Feb. 25-March 2, Philadelphia, Pa., 4-9.

SHERMAN DOAN (Charles Frohman, mgr.): Boston, Mass., Feb. 25-March 2.

SAWTELL DRAMATIC (Brooklyn, Mass., Feb. 25-March 2, Portland, Me., 4-9, Worcester, Mass., 11-16.

SHORE ACRES (Frank W. Conant, mgr.): Shreveport, La., Feb. 26, Pine Bluff, Ark., 27, Hot Springs 28-March 1, Little Rock 2, Birmingham, Ala., 4, Atlanta, Ga., 5, Chattanooga, Tenn., 7, Nashville, 9, Owensboro, Ky., 11, Henderson 12, Evansville, Ind., 13, Lexington, Ky., 15, 16.

SADIE MARTINOT (Chicago, Ill., Feb. 25-March 2.

SHE (A. V. Pearson, prop.): Paterson, N. J., Feb. 27, Elizabeth March 1.

THE DAZZLER (A co.; H. E. Reed, mgr.): Brooklyn, N. Y., Feb. 25-March 2.

THE DAZZLER (B co.; H. O. Emery, mgr.): Frankford, Pa., Feb. 26, Bethlehem 27, Mauch Chunk 28, Pittston March 1, Carbondale 2.

THE HUSTLER (New York city Feb. 25-March 9, Brooklyn, N. Y., 11-16.

TEMPERANCE TOWN (San Francisco, Cal., Feb. 25-March 16.

TWO SISTERS (Warrington and Ryer, mgrs.): Cincinnati, O., Feb. 24-March 2, Pittsburg, Pa., 4-9, McKeesport 11, Johnstown 12, Altoona 13, Williamsport 14, Wilkesbarre 15, Scranton 16.

THE KODAK (Noss Jolity co.; Ferd. Noss, mgr.): Quincy, Ill., Feb. 26, Fayette, Mo., 28, Moberly March 1, Mexico 2, Fulton 4, Columbia 5, Macon 6, Brookfield 7, Chillicothe 8.

THE FATAL CARD (Charles Frohman, mgr.): New York city Dec. 31-March 9.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25-indefinite.

TROLLEY SYSTEM (Richmond, Ind., Feb. 26, 27, Sidney, O., 28, Springfield March 1, 2, Columbus 4-6.

THE BURLAR (A. Q. Scammon, mgr.): Nashville, Tenn., Feb. 25-March 2.

WILLIAM COLLIER (W. G. Smythe, mgr.): Brooklyn, N. Y., Feb. 25-March 2.
WILLIAM HORY (W. D. Mann, mgr.): Philadelphia, Pa., Feb. 25-March 2, Harlem, N. Y., 4-9, Brooklyn 11-16.
W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25-March 16.
WARD AND VOKES: Philadelphia, Pa., Feb. 25-March 2, Brooklyn, N. Y., 4-9, Trenton, N. J., 11: Chester, Pa., 12, Plainfield, N. J., 13, Newark 14-16.
WAS OR WASTED (Jacob Litt, mgr.): Philadelphia, Pa., Feb. 25-March 2.
WOODWARD THEATRE: Galesburg, Ill., Feb. 25-March 2, Springfield 4-9, Bloomington 11-16.
YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): East Saginaw, Mich., Feb. 26, Bay City 27, Lansing 28, Flint March 1, Ann Arbor 2, Decatur, Ill., 4, Springfield 5, Sedalia, Mo., 7, Fort Scott, Kans., 8, Joplin, Mo., 9, 10, Springfield 11, Fort Smith, Ark., 12, Little Rock 13, Helena 15, 16.
YOUNG WOMAN (Jacob Litt, mgr.): Newark, N. J., Feb. 25-March 2.
Zip: Boston, Mass., Feb. 16-March 2.

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ALADDIN, JR. (David Henderson, mgr.): Pittsburg, Pa., Feb. 25-March 9.
ABBEY AND GRAU'S GRAND OPERA: Boston, Mass., Feb. 25-March 9.

ANDREWS' OPERA (George Andrews, mgr.): Parkersburg, W. Va., March 1, 2, Charleston, 4-6, Portsmouth, O., 7-9, Huntington, W. Va., 11-13, Paris, Ky., 14-16.

BROWNIES: Baltimore, Md., Feb. 25-March 2.
BLACK CROOK (Springer and Welty, mgrs.): Ann Arbor, Mich., Feb. 26, Mt. Clemens 27, Port Huron 28, East Saginaw March 1, Bay City 2, Flint 4, Lansing 5, Kalamazoo 6, Grand Rapids 7.

BOSTONIANS (Barnabee and MacDonald): Boston, Mass., Feb. 25-March 16.
CAMILLE D'ARVILLE OPERA: New York city Feb. 25-March 16.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Buffalo, N. Y., Feb. 25-27, Detroit, Mich., 28-March 2, Indianapolis, Ind., 4-6, Louisville, Ky., 7-9, Evansville, Ind., 11, Nashville, Tenn., 12, 13, Memphis 14-16.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Holyoke, Mass., Feb. 27, Springfield 28, New Britain, Conn., March 1 Bridgeport 2.

DELLA FOX OPERA (Nat Roth, mgr.): Montreal, P. Q., Feb. 25-March 2.
FRANCIS WILSON (A. H. Canby, mgr.): St. Louis, Mo., Feb. 25-March 2.

FANTASMA (Sam Fletcher, bus. mgr.): Omaha, Neb., Feb. 24-27, Sioux City, Ia., 28-March 1, St. Joseph, Mo., 2.

FENCING MASTER (F. C. Whitney, mgr.): St. Joseph, Mo., Feb. 28.
1892 (E. E. Rice, mgr.): Chicago, Ill., Jan. 13-indefinite.

1892: Milwaukee, Wis., Feb. 25-27.
JULIUS GRAU COMIC OPERA: Galveston, Tex., Feb. 25-March 2, Austin 4-9, San Antonio 11-16.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Columbus, O., Feb. 25-March 2.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, managers): Louisville, Ky., Feb. 25-28, Columbus, O., March 1, 2, Pittsburg, Pa., 4-9, Washington, D. C., 11-16.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15-indefinite.
MCGINNEY FAMILY (Edwin Patterson, bus. mgr.): Arcade, N. Y., Feb. 27, Machias 28, Franklinville March 1, Rushford 2, Hume 4, Portageville 5, Perry 6, Warsaw 7, Avon 8, Livonia Station 9.

PRINCE PRO TEM (Charles L. Robbins, mgr.): Clinton, Mass., Feb. 27, Milford 28, Attleboro March 1, Woonsocket, R. I., 2, Taunton, Mass., 4, Manchester, N. H., 5, Lawrence, Mass., 6, Waltham 7, Gardner 8, Marlboro 9.

PRINCESS BONNIE (Willard Spenser, prop.): Chicago, Ill., Feb. 25-March 16.
PAULINE HALL: Pittsburg, Pa., Feb. 25-March 2, Boston, Mass., 4-9.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Elgin, Ill., Feb. 26, Racine, Wis., 27, Milwaukee 28-March 2.

SPIDER AND FLY: Baltimore, Md., Feb. 25-March 2.
SUPERBA (Edwin Warner, mgr.): Buffalo, N. Y., Feb. 25-March 2.

TAVARY OPERA: Savannah, Ga., Feb. 25-27, Charleston, S. C., 28-March 2, Norfolk, Va., 4, 5, Richmond 6-9.
THE PASSING SHOW (Canary and Lederer, mgrs.): Utica, N. Y., Feb. 26, Albany 27, Newark, N. J., 28-March 2, Philadelphia, Pa., 4-9, New York city 11-16.

WANG (D. W. Truss and Co., mgrs.): Memphis, Tenn., Feb. 28-March 1.
WHITNEY OPERA CO. (Rob Roy): New York city Oct. 25-March 16.

WILBUR OPERA: Haverhill, Mass., Feb. 25-March 2, Lowell 4-9.

MINSTRELS.
AL. G. FIELD: Norfolk, Va., Feb. 26, Richmond 27, Fredericksburg 28, Frederick, Md., March 1, Hagerstown 2, Harrisburg, Pa., 4.

BARLOW BROTHERS: Wapeton, N. D., Feb. 26, Fergus Falls, Minn., 27, Brainerd 28, Little Falls March 1, St. Cloud 2.

GORTON'S (Chas. H. Larkin, mgr.): Frankfort, Ky., March 3, Lexington 7, Paris 9, Maysville 13.
GEORGE THATCHER AND CARROLL JOHNSON'S (W. H. A. Cronkhite, mgr.): Waltham, Mass., Feb. 28, Taunton March 1, Marlboro 2, Fall River 4, New Bedford 5, Woonsocket, R. I., 6.

HI HENRY'S: Allentown, Pa., Feb. 26, Mauch Chunk 27, Wilkesbarre 28, Scranton March 1.
PHARMACEUTICAL AND WAST (Jos. P. Harris, mgr.): Washington, D. C., Feb. 25-March 2.

VRICKLAND'S (T. D. Middaugh, mgr.): Lambertville, N. J., Feb. 28, Mt. Holly March 1, Millville 2, Bridgeport 4, Salem 5, Red Bank 7.

VARIETY AND BURLESQUE.
AMERICAN GAIETY GIRLS: Paterson, N. J., Feb. 25-27, Bon Fitzsimmons: Buffalo, N. Y., Feb. 25-March 2.

C. W. WILLIAMS: Cincinnati, O., Feb. 25-March 2.
CITY SPORTS: Syracuse, N. Y., Feb. 25-27, Buffalo 28-March 2, New York city 4-16.

CITY CLUB: Albany, N. Y., Feb. 25-March 2.
FAV FOSTER: Binghamton, N. Y., Feb. 25-27, Scranton, Pa., 28-March 2, Athol, Mass., 3.

FIELD AND HANSON: Baltimore, Md., Feb. 25-March 2, Washington, D. C., 4-9, Philadelphia, Pa., 11-16.
FIELD'S MERRY-MAKERS: Guelph, Ont., Feb. 25-March 2.

GUS HILL'S NOVELTIES (Gus Hill, prop.): St. Louis, Mo., Feb. 25-March 2.
HARRY WILLIAMS' OWN: New York city Feb. 25-March 2.

HYDE'S COMEDIANS: Washington, D. C., Feb. 25-March 2.
IRWIN BROTHERS: Chicago, Ill., Feb. 25-March 2.

JOHN F. FIELDS: Baltimore, Md., Feb. 25-March 2, New York city 4-16.
LION AND EVERETT'S LADIES' CLUB: Gloucester, Mass., Feb. 25-27.

LONDON BELLES (Sodell's): Grand Rapids, Mich., Feb. 25-27, Lansing 28, Jackson March 1, Kalamazoo 2, Detroit 3-9.
LILLY CLAY: Philadelphia, Pa., Feb. 25-March 9.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Boston, Mass., Feb. 25-March 2.
MONTAGUE'S: Providence, R. I., Feb. 25-March 2.

NIGHT OWLS: Boston, Mass., Feb. 25-March 2, Brooklyn, N. Y., 4-9.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Pittsburg, Pa., Feb. 25-March 2, Cincinnati, O., 4-9.

REILLY AND WOOD: Brooklyn, E. D., Feb. 25-March 2.
ROYAL VAUDEVILLES: Baltimore, Md., Feb. 25-March 2.

RICK AND BARTON'S COMEDIANS: Harlem, N. Y., Feb. 25-March 2, Philadelphia, Pa., 4-16.
RUSSELL BROTHERS: Cleveland, O., Feb. 25-March 2.

RENTE-SANTLEN: Chicago, Ill., Feb. 18-March 2, Milwaukee, Wis., 4-9.
ROSS HILL'S ENGLISH FOLLY: Wilkesbarre, Pa., Feb. 27, Reading 28-March 2, Rochester, N. Y., 4-9, New York city 11-16.

SANDOW TROCIAMERO VAUDEVILLES (F. Zeigfeld, mgr.): Harlem, N. Y., Feb. 25-March 2, Cleveland, O., 4-6, Rochester, N. Y., 7-9, Brooklyn 11-16.
SOUTH BEFORE THE WAR: Indianapolis, Ind., Feb. 25-March 2, Chicago, Ill., 4-16.

SAM T. JACK'S BURLESQUE: Chicago, Ill., Feb. 18-March 9, Cincinnati, O., 11-16.
SAM DEVERE: Cincinnati, O., Feb. 25-March 2.

TONY PASTOR: New York city-indefinite.
TRANS-OCEANICS: Montreal, P. Q., Feb. 25-March 2.

FONTANA MERRY-MAKERS (T. W. Holland, mgr): Chester, Pa., Feb. 25-March 2, Mt. Vernon, Ind., 4-9.
GRAND ROYAL CIRCUS: Beaumont, Tex., Feb. 25-28.
HANNIBAL A. WILLIAMS: Fort Madison, Ia., Feb. 25.
HAGENBUCK'S TRAINED ANIMALS: New Orleans, La., Feb. 18-March 2.
HERRMANN: St. Joseph, Mo., March 1.
KELLAR (Dudley McAdow, mgr.): Newark, N. J., Feb. 25-27, Camden 28-March 1, Morristown 2, Bridgeton 4, Chester 5, Wilmington 6, New Brunswick 7, Elizabeth 8, Orange 9, Brooklyn 11-16.
SHERMAN'S WORLD OF WONDERS: Appleton, Wis., Feb. 28, Oshkosh March 1, Berlin 2, Ripon 4, Waupun 5, Waukesha 7.
SILVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): East St. Louis, Ill., Feb. 25-March 2, Centralia 4-9, Sedalia, Mo., 11-16.
THE BALDWIN'S (John M. Hickey, mgr.): Trenton, N. J., Feb. 25-March 2.
THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Burlington, Ia., Feb. 25-March 2, Keokuk 4-18.
VERNELLO: Jacksonville, Fla., Feb. 25-March 2.
W. C. CLARK'S CIRCUS: Commerce, Tex., Feb. 27.
WELLS' WONDERLAND: Havana, Cuba, Feb. 22-28.

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AURORA, ILL: Aurora Opera House, March 1-4.
HARTFORD, CONN.: Proctor's Opera House, March 4, 5, 6, 7, 11, 12, 18 to 22.
HASTINGS, PA.: Hastings Opera House, March 1-19, 25-31, April.

MIDWAY, KY.: Collins Opera House, March, April, May.
MOUNT STERLING, KY.: Grand Opera House, March 1-19, 23-31, April.

PERU, IND.: Emerick's Opera House, March, April, May.

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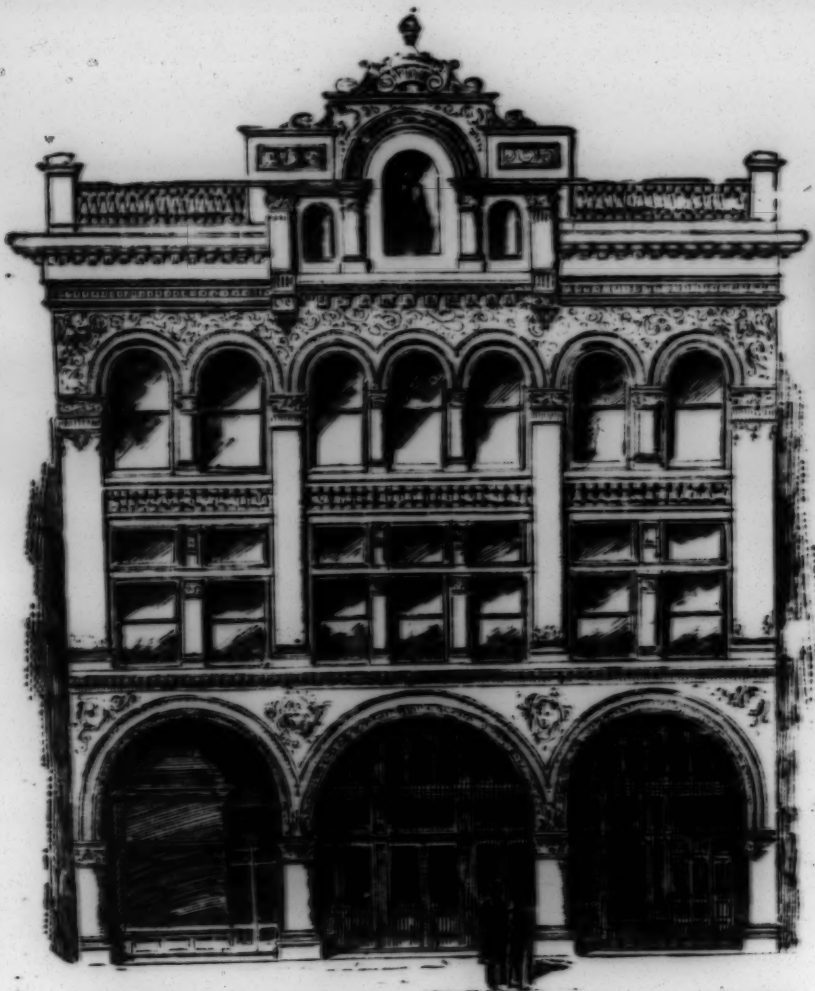
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